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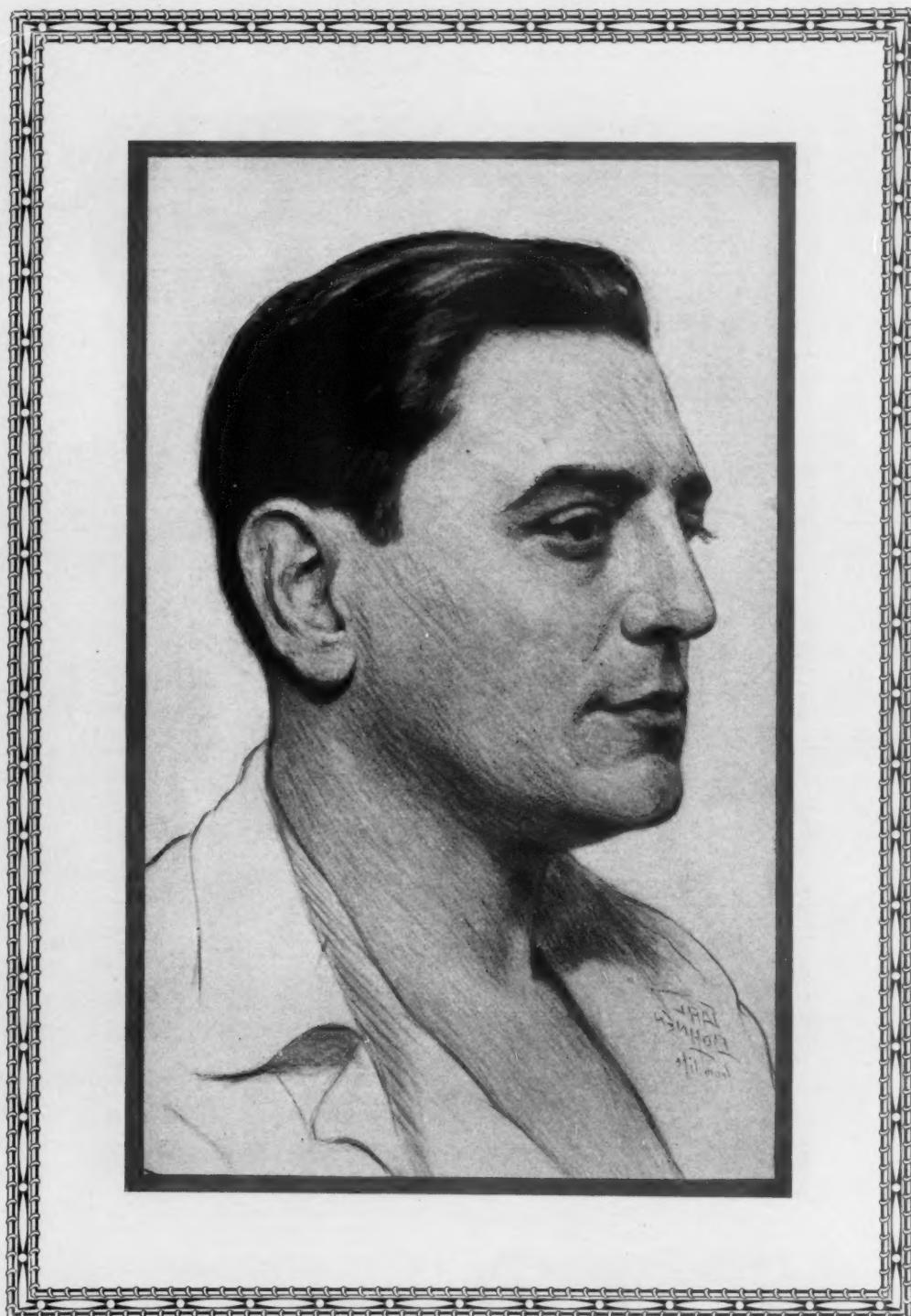
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NEW YORK, THURSDAY,
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FIRST COMPLETE PERFORMANCE OF BUSONI'S DR. FAUST AROUSES INTEREST

No Cuts in Fine Berlin Production—Unsurpassed Revival of Gluck's Orpheus—New Hindemith Violin Concerto—Giesecking's Supreme Art—"Symphonic Jazz"—Frieda Hempel Returns—Interesting Orchestral Novelties—Respighi's Growing Popularity

BERLIN.—The great event of Berlin's musical life during the month of October was the first performance here of Busoni's Dr. Faust. After the premiere in Dresden in 1925 the opera was given in Stuttgart, Hamburg and Frankfurt, but the Berlin production differs from all these because for the first time the score has been performed without cuts and, moreover, because it has come nearer the spirit of Busoni's art.

The work has been described repeatedly in the MUSICAL COURIER, and the peculiar style, the abstract character, the mystic traits of Busoni's music have been discussed in detail. It may suffice for this time, therefore, to say this music, which in its strange, ascetic character offers little attraction at the first hearing, gains considerably in impressiveness and effect upon nearer acquaintance.

Leo Blech conducted with eminent mastery and Friedrich Schorr, as Faust, revealed the possibilities of the grandiose part both for singing and acting, more than any previous interpreter. Fritz Soot's interpretation of Mephistopheles was remarkably powerful, both vocally and histrionically, while Frieda Leider, as the Duchess of Parma, did full justice to her part, which can hardly be called grateful. Dr. Hörth was in charge of the mise-en-scène, and Aravantinos' fine stage pictures are deserving of high praise. The splendid work of the chorus was altogether admirable, especially in view of the problems Busoni set for it—problems hardly ever before risked in opera.

WALTER REVIVES ORFEO

At the Municipal Opera, Bruno Walter delighted his public with a revival of Gluck's Orpheus and Euridice. Never before, as far as I know, has the characteristic note of Gluck been sounded so strikingly and happily. In the apparent modesty and simplicity of his task Walter showed his great musicianship just as convincingly as in many a gigantic piece of work imposed on him by a complicated modern score. It became evident that Gluck's music, if performed so perfectly, appeals to the twentieth century as it did to the eighteenth century; in fact genial music of such elemental power of invention is timeless, and can never lose its charm. But one must know how to make it reveal its soul, and it is just there that modern interpretations generally fail.

An admirable cast was of material assistance in the fine result obtained. Sigrid Ongén's timbre of voice, as well as her manner of action suit Orpheus perfectly, and Euridice cannot be personified with a more touching fragile grace than Maria Müller displayed. The stage decorations by César Klein were striking, but not equally happy in effect, some scenes decidedly exaggerating ornamental detail.

Furtwängler's second Philharmonic concert had a program of pastoral character, commencing with Beethoven's magnificently rendered sixth symphony, and closing with Ravel's Daphnis and Chloe, a score of enchanting sound effects and picturesque details. Adolf Busch played Mozart's violin concerto in A major with that purity of style and technical perfection for which he is justly famous.

LISZT'S "CHRISTUS" HEARD AFTER LONG LAPSE

The Singakademie chorus, conducted by Georg Schumann, started its years' copious program with a well prepared and impressive performance of Liszt's Christus, unheard in Berlin for about two decades. Emmy Land, Emmy Neindorff, Poul Madsen and Albert Fischer did justice to the solo parts. Liszt's music, though not extraordinarily strong in polyphonic treatment, still has ecclesiastic dignity and powerful poetic qualities that keep it alive.

Klemperer's second symphony concert had its center of interest in Bruckner's majestic seventh symphony, which was given a truly inspired rendering. The mystic, Catholic background of the music, its reposeful breadth, its eternal melody and exuberant wealth of gorgeous color, its grandiose proportions and construction were fully grasped by Klemperer and made to live for the listeners.

HINDEMITH: NEO-CLASSIC

Paul Hindemith played his new concerto for viola and orchestra, op. 36, for the first time. We find Hindemith here, like Stravinsky, going back to the eighteenth century, applying the form of the old Italian concerto, as it was used by Vivaldi, Bach, Corelli, Handel, modernizing it of course by means of the so-called modern linear counterpoint, and by strange and surprising orchestral coloring (violins, violas and percussion instruments are entirely absent, only wind instruments, 'li and double-basses are employed).

The first movement, in its restless motion, reminds one strongly of Bach, also of certain Reger compositions. The slow movement seems least convincing, whereas a funny

scherzo-fugato and the humorous military march of the finale are fine specimens of Hindemith's jocose vein. The new composition, beautifully played by both the soloist and orchestra, was much applauded. The introductory number of the program was Gluck's stately Chaconne taken from the close of the Orpheus score, a happy addition to the symphonic repertory.

A NEW SYMPHONY

In one of his Sunday concerts Emil Bohnke performed a new symphony by Paul Hoeffer for the first time. Hoeffer,

who is also known to the American public, gave a concert in conjunction with the new chamber orchestra, conducted by that excellent musician, Michael Taube. The interesting program contained a Handel concerto grosso, old Italian arias, and three new compositions. The first of these was Wolfgang Jacobi's setting of a cycle of poems by Stefan (Continued on page 10)

AMERICAN TENOR MAKES CHICAGO OPERA DEBUT

John Sample Appears for First Time and Pleases Large Audience in Aida—Il Trovatore and Martha Especially Well Given—Other Operas of the Week

AIDA, NOVEMBER 12 (EVENING)

CHICAGO.—The principal interest in the performance of Aida centered in the debut of another American tenor, John Sample, who sang the role of Rhamades. Visibly nervous, his portrayal lacked force; but it is not as an actor that Sample's first appearance is to be reviewed in these columns, but as a singer.

In the first act Sample labored under difficulties. A recent cold, which compelled him to postpone his debut a week, hampered him somewhat, but in the Nile Scene the newcomer rose to the occasion, disclosing a voice wide in compass, luminous and of beautiful texture. Sample, who knows the voice, gave ample proof of his mastery and his success after the Nile Scene had the earmarks of a personal triumph. Later in the season Sample will appear in other roles and now that he has come to the fore, he will, no doubt, be heard even to better advantage.

Muzio was Aida, in which she again reaped honors.

Giacomo Rimini counts Amonasro among his best portrayals and he scored heavily in his various scenes.

It was good to see Edouard Cotreuil once again in the vestments of the High Priest, Ramfis, as the French basso always gives full satisfaction in any role with which he is entrusted. His Ramfis was capital.

The smaller parts were well handled, and more than passing comment should be set down for the performance of the ballet, which has given entire satisfaction so far this season.

Henry G. Weber was at the conductor's desk, from where he directed a smooth and interesting performance.

TANNAUSER, NOVEMBER 13 (MATINEE)

Forrest Lamont, recovered from the slight cold that incapacitated him at the first performance of Tannhauser, was heard at his best at the second presentation. Tannhauser may well be counted among Lamont's best roles and he again made a deep impression on his listeners. Leone Kruse repeated her splendid delineation of Elizabeth and Schlusnus his of Wolfram. Weber conducted.

IL TROVATORE, NOVEMBER 14

There are some performances that can be written of in golden letters and one of them is Il Trovatore, given with a star cast.

Rosa Raisa electrified her hearers by the bigness of her tone and also pleased those who enjoy her when she sings pianissimo. The role of Leonora being to her liking, she devotes a great deal of care to her portrayal of it which is dignified and regal to the eye. Her success was emphatic.

Augusta Lenska made the hit of her career here as Azucena, the old gypsy. She sang brilliantly and her scene in the second act proved the most potent episode in the drama.

Antonio Cortis, one of the most satisfying tenors in the personnel of our company, sang gloriously the music given to Manrico, and he shared equally in the success of the night.

Richard Bonelli was a forceful Count Di Luna. Chase Baromeo made a fine impression as Fernandez.

Henry G. Weber was at the conductor's stand and he directed as fine a performance of Trovatore as these ears have ever heard; and though the orchestra is poorly balanced this season, due not to the body itself, but to its position in the orchestra pit, he was able to make it sing out the (Continued on page 37)

RETURNING MUSICAL WANDERERS

(Ship News by the Special Musical Courier Quarantine Reporter.)

NEW YORK, NOVEMBER 21.—Big liners never race. But from the viewpoint of a landsman the arrival of the French liner, Ile de France, and the White Star liner, Olympic, had all the indications of a race, including a close finish. They passed Fire Island ten minutes apart, reached Quarantine seven minutes apart and docked at their adjacent piers almost simultaneously.

Aboard each boat was a very excited and happy young lady, each a former "child prodigy," arriving for her debut as a full-fledged artist, firmly believing that it was a race and waving her handkerchief and hoping that her spectacular entry aboard her respective ship might prove a good omen for future success.

The first of the two to step onto the pier was Eveline Taglione, an Italian-American girl pianist, arriving on the Ile de France. She grew up here as a "child wonder," last appearing publicly with the New York Philharmonic Orchestra in 1924. Since then she has been studying in Berlin and giving the public the opportunity to forget her as a "child" before returning as a developed artist to be taken seriously.

Lucie Stern, also a pianist, was the young lady aboard the Olympic. This is her third concert season here and she was so happy at the prospects of being rated a regular artist this year that she could hardly wait for the big ship (Continued on page 37)



EDGAR M. COOKE,

vocal teacher of Philadelphia, who will devote two days each week to instruction in New York City, following the insistent demands of his pupils who are holding positions in the metropolis. Mr. Cooke was an operatic tenor of many years standing before the outbreak of the world war, in which he participated, and upon his return to America became associated with the de Reszke-Seagle School for Singers.

November 24, 1927

NEW FEVRIER OPERA HAS SUCCESSFUL PREMIERE

Thrilling Story and Colorful Music Rouse Audience to Enthusiasm

PARIS.—The large provincial opera houses are sometimes able to produce important premières, since it often happens that they have larger funds at their disposal than the two opera houses in Paris. This season the first new work to be given in the provinces is *Oletta, La Fille du Corse*, a lyric drama in three acts and four scenes by Henri Février, the composer of *Monna Vanna* and *Gismonda*. The libretto is by André Leroy and Paul de Choudens.

The story is one of vendetta and love. Rego, a Corsican, kills his mortal enemy, Dorsio, following the vendetta law, and lives with his daughter, Oletta, far from his native village. The desire to find a hidden treasure in his native home, however, brings him there at night. Although prudence would certainly seem to indicate that he should not show any light in the house, he ignores prudence, thus disclosing himself to Antoni, brother of the dead Dorsio.

PELLEAS IN HOLLAND

Monteux Discusses Forthcoming Performance of Debussy's Opera

AMSTERDAM.—After waiting several minutes in Mr. Monteux's private sitting room in the American Hotel, I saw the conductor approach with a smile of greeting. He had been resting prior to his concert in Utrecht that same evening, and when I hastily murmured an apology for disturbing him, he reassured me, saying that discussing his pet topic merited a cessation of his afternoon nap.

"You have come for information about *Pelleas* and *Mélisande*, which I am conducting next week?" my host inquired. "Well, there is really so much to tell about it that I am liable to miss my train if I once start talking."

"Oh just give me a few interesting facts," I urged. "Tell me, for instance, how the Dutch Wagner Society ever consented to perform anything so foreign to their tradition as an opera in French."

"Well, it really has taken a great deal of managing—more than anyone would think," said Mr. Monteux. "We all know, of course, that people as a rule hate to change their customary procedure, and it is always the inventive, original person who endeavors to bring about an alteration now and then. In this case it is Dr. Paul Cronheim, secretary of the Wagner Society, who has pulled the wires, and it is largely due to his energy that we will give *Pelleas*."

"Perhaps you remember that two years ago I conducted some extracts from the opera in the Concertgebouw, with Charles Panzera singing *Pelleas* and Marguerite Gilli *Mélisande*. You surely recall what a tremendous sensation it made. This really sowed the seed, put the idea into the heads of a few—mainly Paul Cronheim—to give the work in its entirety. Of course the Wagner tradition is very strong, and the general idea here is that a French opera, in French, and rather modern to boot, can't possibly be on such a lofty plane. So it was the fight to overcome this prejudice which took so much energy."

"But once the battle was won, how did the Society feel about it?" I asked.

"Oh that—" replied Mr. Monteux; "that was a *beau geste*. Mr. Bunge, president of the Society, told me that he left it entirely in my hands, and that I was to spare no expense in making the production as perfect as I could. I consider that extremely kind and generous," he added, his eyes shining with enthusiasm.

"Of course," I said, "I am curious to know what means you have employed in making the performance so exceptional as it promises to be."

The conductor smiled. "When there is money to spend, it isn't so difficult," he said. "In the first place, scenery has been especially made, by the Frenchman, André Boll, and I assure you that it is so extraordinary that it is bound to help immensely in giving an atmosphere of mystery. But that I leave as a surprise until you see it. What pleases me most, however, is the fact that I have chosen all the soloists myself; and this I have done with the idea of a perfect ensemble, all parts of a beautiful whole, you understand."

"You know, when Debussy wrote his opera, some twenty-five odd years ago, it was understood by few. Those were still the dark ages for music like that, and when it was produced at the Opéra Comique, the composer was so grateful to have it heard at all, that he sat by and let it be performed, without giving a single suggestion. It has so often been done in the traditional way, that is to say, with a star and supporting cast, and with acting and scenery given infinitely more importance than the music. That is just what I will not have—these old traditions, which shouldn't exist in the world of art, anyhow. The music is the main thing, of course, and all the other elements must dovetail perfectly to make a complete thing of beauty."

"You have made me doubly anxious to hear it," I exclaimed. "In the meantime—that train to Utrecht—" and I bade goodbye to Pierre Monteux, with a feeling that his enthusiasm was infectious.

K. S.

Syracuse Symphony Season Opens Auspiciously

The Syracuse Symphony season, under the direction of Vladimir Shavitch, opened auspiciously. Mr. Shavitch's appearance at the conductor's stand to start his fourth season with this organization was a signal for an ovation from both orchestra and audience. He recently returned from successes in Paris, Madrid, the Hollywood Bowl and San Francisco. A Wagner-Rimsky-Korsakoff program was chosen for the opening concert, which had no soloist. The Scherzecade was brilliantly played and showed the marked development of the orchestra and the unfailing dynamic power of the conductor.

At the second subscription concert, the Brahms symphony No. 4 was the feature of the program, followed by Campo, the symphonic poem by Eduardo Fabini, Uruguayan composer. This work was given its world premiere under the direction of Mr. Shavitch in Montevideo, Uruguay, in 1922, and was played for the first time in America by the Syracuse Symphony Orchestra in 1925. Campo is an unusual work, abundant in deep feeling and native color. Lucille Chalfant was the soloist and scored with her brilliant coloratura work in the Bell Song from *Lakme* and *Polonaise* from *Mignon*.

The first of the Sunday Popular Concerts was given at the Armory and drew a large and enthusiastic audience.

Antoni, who has just been elected by his compatriots as their leader to deliver them from the despotism of Genoa, sees Rego, and kills him, thus throwing the necessity for revenge on the shoulders of Oletta. With her, revenge takes a different form. She manages to kindle an insane love for herself in the heart of Antoni, who finally sacrifices his country, his friends and his honor for her, only to find that she has been playing with him. Whereupon he commits suicide.

The score has been greeted enthusiastically by the French critics, who find it musically, colorful and thoroughly interpretative of the action, all details of which are carefully followed by the composer. They also find that he has remained true to his earlier works, which are modern in character, and consequently not always alluring to the ears. On the opening night, however, the audience greeted the composer with great enthusiasm and applause. N. de B.

Marguerite Namara, the soloist, was heartily welcomed and applauded for her beautiful singing of the aria, *Fors e Lui*, from *Traviata*, and *At the Well* by Hageman, with special orchestral accompaniment.

The third subscription concert took place on November 19, with Beatrice Harrison, English cellist as soloist, the program, soloist and conductor all sharing in the commendations of press and public.

MEMPHIS, TENN.

MEMPHIS, TENN.—Mrs. Jefferson Franklin Hill, president of the Beethoven Club, which this year celebrates its fortieth anniversary, announces plans for a most interesting season. Mrs. Hill has appointed Mrs. David L. Griffith



MRS. JEFFERSON FRANKLIN HILL, President of the Beethoven Club, one of the South's oldest and largest musical organizations, which has its headquarters in Memphis, Tenn. Mrs. Hill is now entering upon her tenth year as president.

chairman of all local concerts, with Mrs. A. Denny DuBose as vice-chairman, the committee consisting of some of the most representative women in club and musical circles.

There are many innovations to be inaugurated, including a radio program each month; a series of morning musicales, to be given in the ball room of the Hotel Peabody, followed by luncheon; a cantata by Deems Taylor, *The Highway-*

man, for women's voices; four organ recitals; recitals twice a month on Sunday afternoons in the Hotel Peabody; a chorus composed of the church choirs in the city, augmented by voices from the choral class of the club and an orchestra, to be given in the Municipal Auditorium during the Christmas season; a gigantic piano ensemble with twenty or more pianists; a series of lecture-recitals arranged by Mrs. Frank Sturm, chairman; two evening concerts at the Peabody, preceding the Chicago Civic Opera Company's visit here in the early spring, when a synopsis of the two operas to be heard, and the important arias and duets will be given in concert form, and last, but not least, the Artist Concert Committee (Mrs. E. S. Worden, chairman) which is responsible for an interesting course which began with Tito Schipa, tenor, on November 18, and will include the Minneapolis Symphony Orchestra, Henri Verbruggen, conductor, on February 4, and Edith Mason, soprano, on April 9.

The piano committee (Mrs. M. E. Finch, chairman) will present Frances Nash, December 9, Harold Bauer February 11, and Ossip Gabrilowitsch, March 3. Another interesting feature of the club is the music in the hospitals (Mrs. R. E. Mitchell, chairman), monthly programs to be given in every hospital in the city.

The Junior and Juvenile Beethoven Clubs are quite as active as the Senior Club, the former being under the guidance of Mrs. Clyde Parke, the intermediates with Mrs. Frank Blair, director, and the juveniles with Mrs. W. S. Hyatt, director. Each of these organizations has its president and other officers, having regular monthly meetings and programs.

Mrs. Hill, who is so well known throughout the musical world, having won for herself national fame for her executive ability, enters upon the tenth year as president of the club with the same enthusiasm that has marked each succeeding year, and it goes without saying that this year will be even more successful and artistic than the preceding ones. It is through her vision and interest that the beautiful club home was purchased, and it stands as a memorial to her splendid work for music in Memphis and the South.

J. V. D.

Bush Symphony Orchestra to Give Big Program

Arthur Middleton, eminent American baritone, and Harold von Mickwitz, pianist, as soloists, and the Brahms third symphony and Strauss' tone-poem, *Death and Transfiguration*, are the notable features of the first concert of the Bush Conservatory Symphony Orchestra.

Under Conductor Richard Czerwonky's able baton, the Bush Symphony will present a program at Orchestra Hall on November 29 that will set an American standard of accomplishment for such organizations in artistic goal and performance.

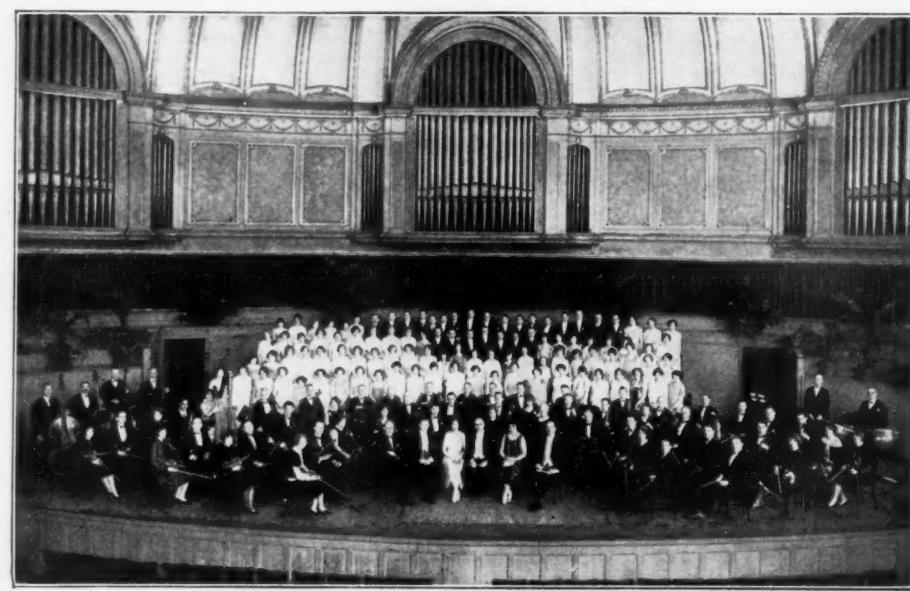
The growth of the Symphony Orchestra, which the Bush Conservatory management has fostered and which Mr. Czerwonky's ability has developed, is indicative of the professional excellence for which this Chicago music school is known throughout the country. In all departments thorough preparation is the basis of performance in studio and public.

For over seven years (no great achievement is sudden) Czerwonky has been building up the skill of the players of the Bush Orchestra to its present point of excellence. Many of the original players are still members of the orchestra and lend their routined skill to the splendid ensemble of the organization. Many of the players, after completing their training, have accepted lucrative engagements with the major symphonies of the country. Detroit, St. Louis, Minneapolis and other nationally known orchestras have drawn players from the Bush organization.

To the interested observer there is a quality in the rehearsals of the Bush Symphony that exists in no other similar organization. Under Mr. Czerwonky's persuasive baton and good-humored pointed comment there is a tempering of studentship, a moulding of personalities, an ironing out of youthful idiosyncrasies that make seasoned orchestra players in surprisingly short time. Routine and discipline and musical enthusiasm—these are the Czerwonky ideals.

The appearance of Arthur Middleton on the Orchestra Hall program of November 29 lends an added importance to the initial concert of the orchestra's seventh season. The great baritone, whose successes throughout America have been equalled in Australia and New Zealand in two triumphant tours, is one of the outstanding American artists of the present generation. He will sing the *Largo al Factotum* from Rossini's *Barber of Seville*, with the orchestra. Much

(Continued on page 40)



BUSH CONSERVATORY ORCHESTRA AND CHORUS

ANCIENT CITY OF NORWICH CELEBRATES THIRTY-SECOND TRIENNIAL FESTIVAL

Giesecking, Hess, Thibaud and Austral Among the Soloists—Frank Bridge's Enter Spring Has Premiere

NORWICH, ENGLAND.—In this ancient city, which is full of memorials of the historic past, there has just been held its thirty-second Triennial Festival. Three years ago was celebrated the centenary of the festival, and now, as then, Sir Henry J. Wood was in command of the festival forces. These consisted of a chorus of some 250 voices, drawn from the county and most admirably trained by Dr. Haydon Hare, and the Queen's Hall Orchestra. The singing of the choir, while it rarely produced anything like a big volume of tone, was remarkable for well-nigh consistent accuracy of intonation, even in unaccompanied music like Palestrina's *Stabat Mater*, which, as also Verdi's fine and characteristic *Te Deum*, was among the unfamiliar features in the scheme. Also the singing gave constant evidence of intelligence, sympathy, and a spirit of real enthusiasm.

Mostly familiar in its general plan, the festival included such accepted masterpieces as the *Messiah* (on the opening day), Bach's *St. Matthew Passion*, with Steuart Wilson and Horace Stevens among the soloists, and Brahms' *German Requiem*. In the last-named Florence Austral, who sang gloriously, as often before in Wagner excerpts, surprised us by the skill and perception with which she adapted herself to the austere mood of the work. A comparative rarity was Rachmaninoff's setting of Poe's *The Bells*. A clever score, this, often ingenious and sometimes imaginative, yet leaving the impression that the poem, being in itself very fine music, does not really call for musical illustration.

ONLY ONE NOVELTY

There were several British compositions on the program,

including Part I of Granville Bantock's *Omar Khayyam*, Vaughan Williams' *A London Symphony*, three movements from Holst's *Planets*, and choral pieces by Dame Ethel Smyth. It was a native composer, too, who gave to the festival its one and only novelty. This was Frank Bridge, a fairly prolific composer who has written in many forms, and invariably with a full command of technical resource. Complete evidence of this was to be found in his new opus, an orchestral work whose title, *Enter Spring*, was hardly suggested by the musical mood and manner of the work, which was often strenuous and persistently dissonant. One facetious listener suggested that the composer must have been inspired by the past summer which established a record for cold and rain.

MEMORABLE PLAYING

Myra Hess' very beautiful playing of Schumann's piano concerto was a memorable feature of the festival. So, too, was the splendidly virile reading of the Tchaikowsky concerto by that fine pianist, Walter Giesecking. Festival-goers also lavished enthusiasm upon Guilhermina Suggia, whose playing of Haydn's cello concerto in D was a familiar, but none the less welcome, experience, and on Jacques Thibaud, who was in his most graceful form as the soloist in Lalo's *Symphonie Espagnole*. At the penultimate concert, the young Yorkshire tenor, Walter Widdop, who has been heard at Covent Garden, showed a fine sense of his opportunities in the closing scene from Siegfried, inspired by a Brünnhilde in the person of Florence Austral, whose voice rang out with superb certainty and effect.

ERNEST KUHE.

FOREIGN NEWS IN BRIEF

THE THREE MUSKETEERS AS COMIC OPERA

LONDON.—Isidore de Lara, British composer, who is in London at present, has completed work on a new musical comedy based on Dumas' story, *The Three Musketeers*. The libretto is by Adrian Ross. Early performances are expected both in London and in the provinces. A number of years ago de Lara used the story for a serious opera and the work was performed by the Carl Rosa Company.

M. S.

GEORGE HENSCHEL'S DAUGHTER TO SING IN BOSTON

LONDON.—Helen Henschel, daughter of the veteran singer and conductor, Sir George Henschel, will soon be going all the way to America to sing just once; namely at a dinner party given by Mrs. Montgomery Sears of Boston. M. S.

ALBERT COATES CONDUCTS FOR KING OF SPAIN

LONDON.—Albert Coates has conducted a command performance of Rimsky-Korsakoff's opera, *Kitesh*, for the King of Spain in Barcelona, at the conclusion of the royal family's visit to that city. This was the first opera at which the king and queen have been known to remain to the end, their custom being to leave before the last act. After the opera the king sent for Coates, and during the conversation suggested that the conductor might take over the directorship of the Royal Opera in Madrid.

M. S.

NEW WORKS BY ALFRED BACHELET

PARIS.—Several interesting new compositions are promised by Alfred Bachelet, composer of *Scemo* and other well known works. First, Bachelet has arranged a symphonic suite, taken from the prelude to the third act of *Scemo*. This will be played at the Concerts Colonne this month. Another equally interesting extract will be given in concert form from the opera, *Quand la Cloche Sonnera*, which was cut during the performance owing to scenic difficulties. He is also busy on two important lyric works, *Le Jardin sur l'Oronte*, the libretto being taken from the novel of the same name by Barres, and a musical comedy, the author of which is Charles Mérè. These two works are still unfinished and no date has been set for their performance. N. DE B.

A NEW PARIS MUSICAL MONTHLY APPEARS

PARIS.—A new monthly magazine, *Musique*, has appeared, under the management of Robert Lyon. The editor is Marc Pincherle, who has recently written a book on the violin. This first number contains an article on the style of Maurice Ravel by Roland-Manuel, on Boris Godounoff by M. D. Calvocoressi, and on Mechanical Music by Emile Vuillermoz. Two articles deal with souvenirs, one being about Jarnovick. Book reviews and notes complete this interesting and informative monthly.

N. DE B.

MALIPIERO COLLECTING WORKS BY VENETIAN COMPOSERS

ROME.—Malipiero is making an interesting collection of the works of all the Venetian composers. One of the principal features of this collection will be Monteverdi's opera, *Coronation of Poppea*. The work will be published next year.

D. P.

BARCELONA HONORS LOVER OF COUNTRY DANCE

BARCELONA.—A memorial is being erected in honor of José Ventura, creator of the modern Sardana, a characteristic Catalan dance, traced back by some to the time when Catalonia was a Greek colony. José Ventura was a humble Andalusian workman who, in the middle of the nineteenth century, settled in the small city of Figueras. Son of a military bandsman, and musical himself though not a professional, he became passionately fond of the typical country dance which at that time had not migrated beyond the district and was somewhat dry and arid. Ventura, with a happy intuition, gave a definite form to the Sardana, created an orchestra suitable for it, brought it to perfection and managed to raise it to the position it now occupies. At present there are over 100 orchestras which devote themselves exclusively to playing sardanas; and the most distinguished composers of Catalonia have written many beautiful examples of this type of music.

F. C.

PAUL WITTGENSTEIN IN EDINBURGH

EDINBURGH.—The one-armed Viennese pianist, Paul Wittgenstein, made his first appearance in Scotland, at the opening of the Reid Orchestral Concerts, given under the conductorship of Donald F. Tovey. His playing created a mild sensation. He performed a Parergon to the Sinfonia Domestica

penses are out of all proportion to the drawing capacity of the theaters they visit.

W. S.

ZAGREB OPERA PRODUCES NEW YUGOSLAV MUSIC DRAMA

ZAGREB (YUGOSLAVIA).—At the National Opera in Zagreb an audience including many operatic managers and critics from abroad witnessed the first performance anywhere of *The Queen of Medvedgrad*, a music drama by Lujo Safranek Kavice. The composer is a former high military officer, whose symphonic poem, *Isonzo*, has been produced by Weingartner with the Vienna Philharmonic, and who has had signal success in his Yugoslav home country with the opera, *Hasanaginica*, and a ballet, *Porcelain Figurines*. The book of the new work is by Slavko Batusic; the music is strongly dramatic and very melodic. The performance, under conductor Rukavina, was excellent, and did credit to the stage director, Tito Strozzi, and to Vladimir Trescic, the Intendant of our national Opera House.

H.

KARLSRUHE OPERA THRIVING

KARLSRUHE.—So great was the success, and so excellent the performance of Boris Godounoff by the Karlsruhe Opera, that the company has been obliged to go on tour to neighboring cities with the production. Josef Krips was the conductor, and the performance is considered the best that the Karlsruhe Opera has heard in many years. The first novelty of the season was Paul von Klenau's opera, *The School for Scandal*, which had been previously given with success at Frankfort and Munich. Under Rudolf Schwarz' baton the opera was very well received. Krips, the young Viennese who holds the post of General Musical Director at Karlsruhe, is enjoying enormous popularity, and the local papers compare him to his predecessor of two decades ago, Felix Mottl. Krips has received offers, it is said, both from the Vienna Staatsoper and the Stuttgart Opera to become first conductor there next season.

M.

BRILLIANT OPENING OF MADRID CONCERT SEASON

MADRID.—The Madrid concert season has been brilliantly opened by the Symphony Orchestra under Fernandez Arbos. An international program was played before an enthusiastic audience which crowded the large hall of the Ciné Monumental. Excellent performances were given of works by Wagner, Sibelius, Ipolitoff-Ivanoff and Dvorak.

The novelty and great hit of the evening, however, was the first performance of Albeniz's suite, *Iberia*, in Arbos' masterly orchestral arrangement. This work, although originally written for piano, was overburdened for a single instrument and sounds far better in its present form. Of the two movements played, *El Puerto* and *Navarra*, the second evoked such enthusiasm that it had to be repeated.

Arbos, by the way, will leave for America, late in February, to conduct the five concerts of the New York Symphony Orchestra for which he has been invited by Walter Damrosch.

E. I.

English Singers Touring America

The English Singers of London, Flora Mann, Lillian Berger, Nellie Carson, Norman Stone, Norman Notley and Cuthbert Kelly, arrived on the S. S. *Montcalm* on October 15 for a tour of 100 concerts in the United States and Canada during the next twenty-two weeks. Their tour opened at His Majesty's Theater, Montreal, on October 16 with a concert under the patronage of the Governor General of Canada and Lady Willingdon. The twenty-third New York performance of the English Singers took place at Town Hall on October 23.



METROPOLITAN OPERA HOUSE ON THE OPENING NIGHT OF THE SEASON, OCTOBER 31, when *Jeritza* made her re-entry in *Turandot*. This picture shows the grand tier boxes and the parterre boxes, known as the "Diamond Horseshoe." The central box in the lower tier just visible on the left side of the picture belongs to J. P. Morgan. The other boxes to the right of the Morgan box are used by different people on different nights. Those who had the use of them on the opening night were: R. L. Patterson, Mrs. Vanderbilt, Mrs. George Mesta, Clarence H. Mackay, James Lee Laidlaw, Walter J. Salmon, Charles Steel, Mrs. Herbert L. Satterlee, Mrs. Morgan Hamilton, Mrs. Michael E. Paterno, H. Edward Manville and J. J. Watson. In the next tier above the Monday holders are Mrs. William Waters, William H. Nichols, Samuel Young, Joseph D. R. Freed, Dr. E. W. Pinkham, Winchester Fitch, Julian F. Detmer, M. L. Lissberger, I. M. Setterheim. Other well known names among box holders are Mrs. Ogden Goeltz, Mrs. Cornelius Vanderbilt, Mrs. Orme Wilson, George T. Brokaw, Vincent Astor, Mrs. E. H. Harriman, Frederic A. Juilliard and Otto H. Kahn. (International Newsreel photo.)

Daniel Studios Active in Washington

Included in the Book of Washington, a publication describing and illustrating buildings and points of interest, and treating the commercial, educational and artistic advantages of the capital city, there is an article describing the



EDNA BISHOP DANIEL

work done at the Daniel Studios of Singing, of which Edna Bishop Daniel is the director, and herself teacher of voice.

The article runs in part as follows: "The Daniel Studios of Singing are a wide-awake, up-to-date institution, with laryngoscopic equipment for the scientific examination of students' nose and throat conditions, and breathe an atmosphere fraught with culture, as a background for the study of the fine art of singing. In the studios the laryngoscopic examinations, lessons in voice production and artistic singing, as well as the instruction of the vocal theory class, are the personal work of Edna Bishop Daniel. Mrs. Daniel's teaching is according to the scientific principles evolved by William A. C. Zerffi, eminent vocal authority of New York

City, under whom Mrs. Daniel studied this work. Mrs. Daniel is Mr. Zerffi's authorized representative in the application of his principles in the teaching of singing in Washington.

"On Thursday evenings there is a free vocal theory class, over which Mrs. Daniel presides, and to which all the young people of Washington interested in construction of the vocal equipment and how it functions in voice production are cordially invited. It is a study class in which the anatomy, physiology and physics of the vocal equipment are taught, its object being to give young people a true understanding of nature's laws in voice production. The department of sight singing, eye and ear training, rhythm, harmony and piano, as well as the public school music supervisors' course, are under the supervision of Mrs. Louis C. Wainwright, both a graduate and postgraduate of the University of New York in this work. Mrs. Wainwright's departments principally take care of students deficient in rudimentary musical training."

Recently a French language studio was added to the Daniel Studios, of which Mlle. de Porry, a teacher certified by the University of Paris, is in charge.

Marguerite Morgan Plays in London

Marguerite Morgan, American pianist, gave a concert at Grotian Hall, London, on November 7, her program comprising Bach, Mendelssohn, Chopin, Rachmaninoff, Scriabin, Stravinsky, Godowsky, Schumann and Gounod-Liszt. While in London Miss Morgan will play for the British Broadcasting Corporation, the Anglo-Spanish Society and the American Women's Club. In December she will be on the Riviera again at Monte Carlo, where she will play the E flat Liszt concerto with the orchestra. In January another Paris recital at the New Salle Pleyel is scheduled and it is quite possible that the young pianist will come to America in the spring.

Morgan Said to Combine Art of Heifetz and Patti

"A prima donna combining all the perfections of the vocal art with a most attractive and gracious personality was found last evening in the person of Nina Morgana," ran a review in the Lockport, N. Y., Union Sun and Journal following a recent program given in that city by the Metropolitan Opera soprano. The article continued: "Mme. Morgana possesses a voice of clarity, sweetness and flexibility, to which is added an intelligence that directs and a true musical feeling that expresses itself in the most



Photo by Cinedust

A VIEW OF EDNA BISHOP DANIEL'S STUDIO IN WASHINGTON, D. C.

artistic renditions.....Mme. Morgana proved no less enchanting in the happy folk songs of sunny Italy than in the exacting operatic arias or the subtle works of the moderns. Her intonation was impeccable and also her diction was flawless."

No less complimentary were phrases appearing in the Westfield Standard. "Her lovely voice is wonderfully placed, her coloratura faultless, her staccati gorgeous, her manner simple and noble.....Perhaps the two people to whom she can be compared.....are Heifetz, for brilliancy of execution and coloratura, and Patti, for the dramatic coloring of her voice." The Buffalo Courier Express bore a self-explanatory headline as follows: "Nina Morgana Charms Large Audience—Brilliant Soprano Returns to Home City after Two Seasons' Absence."

Margaret Rice Prominent in Milwaukee

Margaret Rice has issued a calendar of events that will take place in Milwaukee this season under her management. She has engaged the Chicago Symphony Orchestra for ten concerts with Frederick Stock, conducting, these concerts to take place, as heretofore, at the Pabst Theater. The Chicago Opera series of four performances, under Miss Rice's direction, will be given at the Milwaukee Auditorium. Her Fine Arts Course, which was opened auspiciously at the Pabst Theater on October 17 with Edward Johnson, will be continued until April, and will bring to Milwaukee many of the world's most renowned singers as well as instrumentalists.

Management: A. H. Handley (Steinert Hall, Boston)

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BERLIN

(Continued from page 5)

George, for solo voice and chamber orchestra, written with considerable skill, but somewhat meager emotional effect. The second, Arthur Bliss' Chinese song cycle, *The Women of Yueh*, is a good sample of present-day high-class English workmanship, founded on Parisian exoticism. It is quite entertaining, though not of great artistic weight. Alexander Tansman's *Sinfonietta* is also Parisian in character with a slight tinge of original Polish temperament. A Stravinsky imitation, it nevertheless has a few spots of individual color



MEPHISTO

here and there, and is written with a skillful hand, directed by a cultivated ear.

GIESEKING AT HIS BEST

Gieseking's recent piano recital showed the celebrated pianist at his very best. Especially his playing of Debussy's preludes was permeated with that subtle charm, that refinement and unsurpassable pianistic art, characteristic of Gieseking's individuality. He gave us the first performance in Berlin of Castelnuovo-Tedesco's *Dances of King David*, already heard at the Frankfort festival last summer. It is a valuable addition to Hebrew music, just now in the process of consolidation, though less refined than robust and rough in character.

"SYMPHONIC" JAZZ IN CLASSIC HAUNTS

American jazz music is gaining ground. Julian Fuhs, a



FAUST'S STUDY.

favorite of the Berlin smart set, has been ambitious enough to import "symphonic jazz" to Bach Hall. We heard a clever imitation of Paul Whiteman's program of last year, which, however, had not the slightest legitimate relation to symphonic music, no matter what high sounding titles are given to it. More jazz was provided by Elsa Jülich, of the Municipal Opera, in a recent song recital. Her program included Louis Grünberg's amusing *Daniel Jazz*, which had such a boisterous success at the Venice festival. Michael Tanbe's chamber orchestra players participated in this number.

Jean Wiener and Clement Doucet, the well known Parisian specialists, also played jazz, and graciously added some classical music on two pianos with polished pianistic art. Ingraham, Roy Henderson, Wiener, Vivian Ellis, Handy and Gershwin figured in the program.

The most eagerly awaited song recital was that given by Frieda Hempel, who returned a short time ago for a visit to the place of her former triumphs. A distinguished

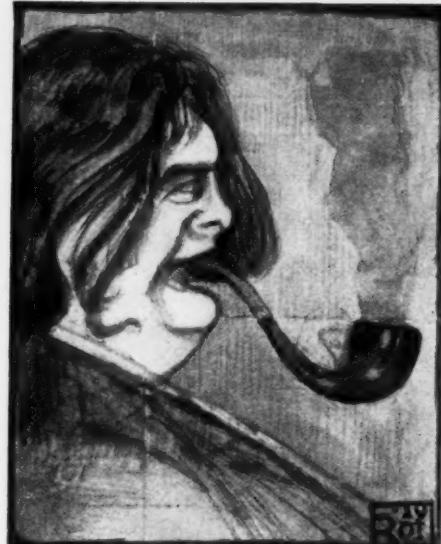
public welcomed her, but disappointment was inevitable, as the fact could not be hidden that Hempel's art is sadly declining.

The trio composed of Leonid Kreutzer, Josef Wolfsthal and Gregor Piatigorsky practices the art of ensemble playing in the noblest, most accomplished manner imaginable. Its Beethoven program, consisting of two trios and a cello sonata, was a pure, unmixed joy, and was profoundly appreciated by a large and enthusiastic audience.

LEVITZKI PLAYS AGAIN

Mischa Levitzki's second recital confirmed the impressions received at his first concert, namely that he is a player possessing unusual technical finish, ease and elegance, which are not quite counterbalanced by a musical penetration of equal strength.

Laura Ernestine Stroud is a pianist of fair talent and respectable accomplishments. Smaller works that are lyric in

FERRUCCIO BUSONI
as caricatured by Ysaye.

character come more within her powers at present than a serious and extended work like César Franck's *Prelude, Aria and Finale*.

Finally a word about Szegedi's violin recital. His great and masterly art is fully appreciated here and needs no further comments. His program contained as a novelty Bartók's Hungarian Melodies, in Szegedi's own very effective violinistic transcription.

NEW IDEAS IN MUSIC EDUCATION

The problem of musical education is being attacked in Germany with astonishing vigor and perseverance. Everywhere new pedagogical ideas are being formulated and tested practically. For example, the city of Essen has of late taken charge of the so-called Folkwang Schools, destined to cultivate music, dance, mimic art and rhetorics according to quite new and modern pedagogical principles. Rudolf



PARK OF THE DUCAL PALACE IN PARMA

Schulz-Dornburg and Max Fiedler, a former conductor of the Boston Symphony Orchestra, are directors of the department of music, a number of well-known artists will teach, and the guest teachers include Fritz Iode, originator of the most advanced ideas on musical education of the school children, and Alban Berg, the composer of *Wozzeck*.

Schulz-Dornburg, an enthusiastic idealist, is responsible for the ideas proclaimed at the festive opening of the new

school, which has the laudable purpose of carrying real art into the life of the common people. The city of Essen and the firm of Krupp are most liberal patrons of the new school for music, dance, and mimic art, to which has been added another school, on a broad basis, for industrial arts. Schulz-Dornburg, who is also director of the Essen Opera, has brought out Mozart's rarely heard *Idomeneo* with success.

LEIPZIG'S NEW SOCIETY

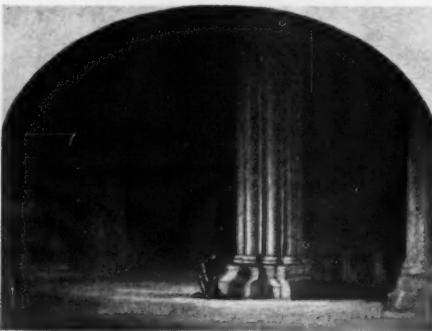
In Leipzig a Bruckner Society has been founded, which will embrace the numerous Bruckner Vereine in many cities



STUDENTS

FAUST

of Germany, Austria and Switzerland. The collection of authentic editions of the Bruckner scores, a critical, complete edition of the master's works, literary contributions regarding Bruckner, in fact everything connected with Bruckner and his art, will be among the aims of the new society. The house of Breitkopf & Härtel will be the publishing firm, and all living Bruckner authorities, such as Kurth, Auer, Gräflinger and many others will be the leaders of the society. Its foundation on so extensive a scale seems



THE CATHEDRAL.

Scenic decoration by Aracantinos, for the Berlin performance of Busoni's *Dr. Faust*.

to indicate that Bruckner's art is becoming a spiritual power in Germany.

WEIMAR HEARS NEW RESPIGHI WORK

The Italian composer-pianist, Ottorino Respighi, has become very popular in Germany in late years. Hardly one of the hundred or more permanent symphony orchestras in Germany will not be playing one or more of Respighi's works during the coming season. His latest composition, the orchestral suite, *Rossiniana*, has just had its first hearing in Germany at the opening symphony concert of the Weimar German National Theater, where Dr. Ernst Praetorius is musical commander-in-chief.

The interesting program contained some other unusual numbers, like Bottesini's concerto for violin and double-bass with orchestra (the bass played by that sturdy and valiant leader of the Berlin Philharmonic double-basses, Leberecht Gödecke), and a recently discovered Concerto for string orchestra and solo violin by Prince Johann Ernst of Sachsen-Weimar, the patron of John Sebastian Bach and pupil of Bach's paternal friend, Johann Gottfried Walther in Weimar.

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Edward Johnson



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1927 Fall Concert Tour

September	15—London, Canada
"	16—Woodstock, Canada
"	19—Brantford, Canada
"	20—Owen Sound, Canada
"	22—Midland, Canada
"	23—Orilla, Canada
"	26—St. Catharines, Canada

October	3—Windsor, Canada
"	4—Peterboro, Canada
"	6—Sarnia, Canada
"	7—Stratford, Canada
"	8—Cobourg, Ont.
"	10—Hamilton, Canada
"	13—Lynchburg, Va.
"	17—Milwaukee, Wisc.
"	19—Kingston, Ont.
"	21—Ottawa, Ont.
"	24—Kitchener, Ont.

October	25—Toronto, Ont.
"	26—Cleveland, Ohio
"	28—Springfield, Ill.
"	30—Chicago, Ill.

November	1—Orange, N. J.
"	3—Watertown, Mass.
"	6—Montreal, Que.
"	8—Quebec, Que.
"	11—Washington, D. C.
"	14—Pueblo, Colo.
"	17—San Jose, Cal.
"	18—San Francisco, Cal.
"	20—(Symphony Orchestra)
"	19—Sacramento, Cal.
"	21—Claremont, Cal.
"	23—San Francisco, Cal. (Recital)

November	25—Salem, Ore.
"	26—Portland, Ore.
"	28—Spokane, Wash.
"	29—Seattle, Wash.

December	1—Bellingham, Wash.
"	2—Vancouver, B. C.
"	5—Denver, Colo.
"	7—Chicago, Ill.
"	10—New Orleans, La.
"	14—Detroit, Mich.
"	17—Brooklyn, N. Y. (New York Symphony)
"	18—New York, N. Y. (New York Symphony)

January	4—Utica, N. Y.
"	22—Brockton, Mass.

Mr. Johnson returns to the Metropolitan Opera Company for his sixth consecutive season in January, 1928

MR. BLAIR NEALE AT THE PIANO

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"To Sing or Not to Sing"

By James Massell

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[Following are the third and fourth chapters of James Massell's interesting booklet, *To Sing or Not to Sing*, which the MUSICAL COURIER is reprinting for the benefit of its readers. The initial installment, published in the issue of November 10, contained the Preface and the first two chapters. In later issues will be printed the additional chapters until the entire booklet is complete.—The Editor.]

Chapter III.

THE ATTACK

Before attacking the tone the vocal mechanism should be adjusted. That is, in the intake of the breath the diaphragm protudes and the abdomen flattens slightly, the chest expands, the larynx is kept down elastically and the soft palate is raised flexibly. The tongue lies loosely the tip touching the lower teeth, the nostrils are distended and the cheeks are drawn up as in a laughing position. The chin recedes slightly and flexibly. The action of these organs is studied mutely before a mirror.

When all the servants of the human voice are ready for the attack, the pupil holds the breath a second, visualizes the beautiful tone he is to create and feeling for a second or two with the breath the resonators, he attacks the tone firmly, but without pushing, immediately reinforcing it with the resonators.

THE MANNER OF ATTACK

When singing a group of notes, the breath pressure should be firm, the first ones being gilded over lightly and the succeeding notes being quickly and steadily reinforced by resonance and breath pressure.

The vowel should not lose its natural position and it should not spread after the attack, thereby causing it to fall back and to lose its pitch. To prevent the vowel from spreading, it should assume a darker shading just before the end of its emission. The attacked tone is concentrated behind the upper teeth and is diffused all over the palate and always connected with the head resonance as much as possible. The higher tones pass behind the uvula into the head and no matter how high the tones soar, they should always be admixed with palatal resonance in order to attain maximum richness and fullness, beauty and power of expression.

THE BREATH IN THE ATTACK

Many singers use too much breath in the attack, overburdening the vocal mechanism. This causes an uncomfortable condition in the whole body and the singer unconsciously feels like giving up his breath and releasing himself from the burden, resulting in the loss of control of the diaphragmatic abdominal adjustment. Such a condition also causes a shaky and breathy tone, forced in its emission and often sharp or flat.

The breath should be taken slowly into the lungs, with a feeling of contentment and just enough for the attack in a whisper. The breath on the attack should never be kept back. It should be released flexibly by the diaphragmatic abdominal pressure, always under steady control. This mastery is seldom achieved by singers and without it perfect singing cannot be accomplished. The preliminary whispering exercises in the attack of the vowels or syllables on short and sustained notes help the pupil to grasp the principles on the attack of the tone itself.

THE TWO NOTES EXERCISE

The short, sustained exercises are followed by exercises on two notes up and down in the middle of the voice executed slowly and quickly with frequent breaths between each exercise. In these two notes the pupil finds the higher note passing higher into the head. In order to make things more explicit to the pupil, he is led back to whispering exercises and again he is reminded that the normal exhalation of breath on this exercise is employed exactly as in singing.

THE OPEN AND CLOSED VOWELS

Resonant consonants are added to "oot," such as "loot," "moot" or "noot." Then the exercise is developed into a mixture of an open and a closed vowel—"Ma-oot," "la-oot," "bra-oot," etc. The tones should not shake, but flow steadily on a flexible breath control with lips and throat free from tightness.

In order not to tire the throat, frequent rests should be taken and the dark vowels alternated by bright vowels and

always preceded by a resonant consonant, which by its natural forward position helps to bring the voice forward. The Italian "A" is very favorable and opens the throat when combined with an "L," "M" or "N."

With a bright expression in the eyes, loose cheeks and lips, the singer first pronounces the syllables in a whisper. Then, he proceeds to "lam"—"nam"—"mam" and watching himself closely in a mirror he listens to the elastic, steady emission of the whispering round tone. And conscious of the well opened throat far in the back, he sends the whispering resonant syllables to the upper teeth, distributing them all over the palate, and behind the uvula into the head.

SHADING THE VOWEL

When the sensation of whispering resonant syllables is well established in the mind of the pupil, and he feels their freedom and steadiness in emission, he makes an attempt on a singing tone, bearing in mind the idea of a beautiful, resonant, easy-flowing tone. When singing this short tone on an open vowel, admixed with a dark vowel, the pupil begins first, with the bright vowel, dwelling upon it a very short time and giving the predominance to the darker vowel. This prevents the bright vowel from slipping back into the throat and keeps the vowel from spreading.

With practice, he will learn to sustain the brighter vowel for a longer period of time, but he should have the vowel "O" in mind in order to keep the tone round and forward in an arch-like shape. It should be concentrated behind the upper teeth and diffused all over the palate, and always connected with the heard resonators.

These exercises are incorporated with other short exercises given elsewhere. Their purpose is to give to muscles involved in singing a variety of adjustments and to develop endurance and elasticity. These short exercises also awaken the sense of resonance, loosen the chin and tongue and stimulate flexibility of soft palate. All exercises should be done softly.

The syllables denga, donga, denga, linga, minga, unga, bring, brung, brang, and kling, klong, klang, are valuable for developing resonance and flexibility of soft palate and uvula. The yawning exercises on i-i-at on two or three notes are used for stretching the muscles.

CHAPTER IV

EAR TRAINING AND MIND CONCENTRATION

The voice is guided by the sense of hearing. The ear should be attuned to recognize the various sounds of voice, good and bad; therefore, very attentive listening will contribute to the highest development of the pupil's ability to distinguish between various vocal sounds and help him to form a right judgment of their quality.

To be able to listen, it is necessary to train the mind to concentrate. Since it is an established fact that in order to learn what good singing and good music are one should hear good music and good voices. It is absolutely necessary for him to be in the right atmosphere of music and receive the right influence for his training if he is to improve his art and taste. Therefore, it is also important that his teacher possess the art of singing correctly and have the ability to impart his knowledge. By listening to his teacher demonstrate, the pupil will learn to recognize the differences in tones, good or bad, and by listening carefully to his own voice, will be able to recognize the various qualities and analyze his mechanism.

ABSENTMINDEDNESS

Pupils are apt to be absentminded in their exercises, or they may think of other things. I detect it in the voice emission. Therefore, I persist in calling their attention continually to concentrate in order to bring the desired results. But oh, how many pupils will concentrate!

Very often I show a pupil the various good qualities of tone and also those called breathy, shaky, white, throaty, nasal, etc. I demonstrate his own way of singing. By listening, he acquires the ability to distinguish various kinds of tones and learns how to imitate a good tone.

THE TRAINED EAR

One who reads the various scientific works on sound and laryngoscopy researches on voice will find out to his dismay, that there are as many differences of opinions between so-called authorities as there are among teachers of

singing. But not one of them denies that a keen perception of sound and the ability to recognize the various characters of sounds are possible only with the aid of a highly trained ear.

THE SCIENTIST AND THE VOICE

A physicist might determine the correct number of vibrations of the vocal cords by means of instruments and tell us that a cord vibrates, not only through the entire length, but simultaneously in sections, and that the sounds of these sectional vibrations, combined with the sound of the whole or prime vibrations, give a compound tone which reaches the ear as one.

The sectional vibrations are called "over-tones," and admixed with the prime vibrations form the quality of the tone. Yet with all his scientific knowledge, if he has not a musical ear, he will not be able, by listening, to distinguish whether a tone is white, covered, sharp, flat, breathy, nasal or shaky, etc. He will find out that it will be essential for him to acquire a practical knowledge of singing.

THE LARYNGOLOGIST AND SINGING

The laryngologist, who knows the functions of the posterior crico arytenoidei, the lateral crico arytenoidei and the arytenoidei assisted by the thyro arytenoidei, the crico arytenoidei and thyro arytenoidei and the rest of the muscles of the throat, will be able to determine correctly with his laryngoscope the various functions of these muscles. But the moment he has his instrument out of the singer's throat, he knows nothing of their action.

All the knowledge possessed by the scientists or the laryngologists will not help them to produce a correct tone unless they themselves receive a proper vocal training. Even if there should be invented an apparatus which would enable one to distinguish the functions of the larynx without hindering its mechanical action, that is, since it is impossible to sing with an instrument in the mouth, there are other things of importance which have to be considered in the final shaping of the tone issuing from the larynx, and embellished, reinforced and perfected by the lips, resonators and, most important of all, by the right mental conception of the tone in its full expressiveness and beauty.

These things no scientific apparatus will be able to decide in the final test of the perfected tone and unless the scientist has a thorough knowledge of tone production, acquired through practical experience, his scientific information will be useless to a singer and only add confusion to the subject of voice culture.

THE BEL CANTO PERIOD

The maestros of the Bel Canto period knew nothing about science, but they had a rare gift surpassing everything, and that was a highly trained ear which enabled them to recognize the various faults in voices, and eradicate them by practical means. They produced the greatest singers whose names are historical and whose art cannot be equalled by our generation.

(To be continued in a later issue.)

Mme. Zeta V. Wood Presents Pupils in Recital

In her Steinway Hall studio, Mme. Zeta Wood presented two pupils—Mary Meyer, contralto, and Dorothy Lungren, soprano—in a joint recital. The program opened with duets by Bronte and Salter after which Miss Lungren sang arias from *Pentecost* and *Seasons*, respectively by Bach and Haydn. Vocally Miss Lungren was at her best in her Italian and French group, of which the arias from *Les Huguenots*, *Les Contes d'Hoffman*, as well as the Swiss Echo Song, were all performed with ease and agility. Miss Lungren shows remarkable progress since the reviewer heard her last season, but she lacks as yet a sufficient depth in her interpretations. She possesses a good quality and volume of tone and should develop rapidly.

Miss Meyer sang arias from Handel, Mozart, and Rossi, the latter's Ah! Rendimi being especially suited to her voice. She also offered four charming songs of Mendelssohn, in which she displayed the lovely tone quality of a deep, rich contralto voice. Also noticeable were the improvement in poise and depth of expression over past performances.

The studio was crowded to overflowing, and both Miss Meyer and Miss Lungren received hearty applause. Mrs. Gertrude Lungren, studio accompanist of Mme. Wood, was at the piano and played delightful accompaniments.

Mrs. Wood Stewart Resumes Teaching in New York

Having returned from a delightful trip through England and Scotland, Mrs. Wood Stewart, a member of the vocal faculty of the Institute of Musical Art, has resumed her activities at the school, where she teaches Wednesdays and Saturdays. Fridays she is at her studio at Carnegie Hall, and Mondays and Thursdays in Philadelphia, where she has a large class.

Meribeth Moore, an artist-pupil of Mrs. Wood Stewart's, is at the head of the vocal department of the University of Kansas, and Mildred Kreuder, contralto, has been her pupil at the Institute for three years. A great future is predicted for this talented young woman, whose singing at various times has been commented upon highly by such well known men in the world of music as Harold Bauer and William J. Henderson. Miss Kreuder is soloist at the Presbyterian Church of Summit, N. J.

Mrs. Wood Stewart also has a gifted Finnish girl at the Institute; in fact she has much interesting material with which to work in her various studios.

La Cianci New York Grand Opera Company Opens Tour

La Cianci New York Grand Opera Company, under the direction of Maurice Frank, opened its tour in Syracuse on November 17, receiving, according to George A. Chenet, manager of the Wielting Opera House, "an ovation for its excellent performance and splendid artistic organization." The company plays in Rochester the week of November 21 and in Buffalo beginning the 28.

AUTHOR OF BOOK ON VOICE CULTURE
TO SING OR NOT TO SING
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RICHARD CROOKS, TAMAKI MIURA, and others
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Burning the Music at Both Ends

BERLIN

They played with wonderful ensemble and delightful style.—*Vossische Zeitung*.

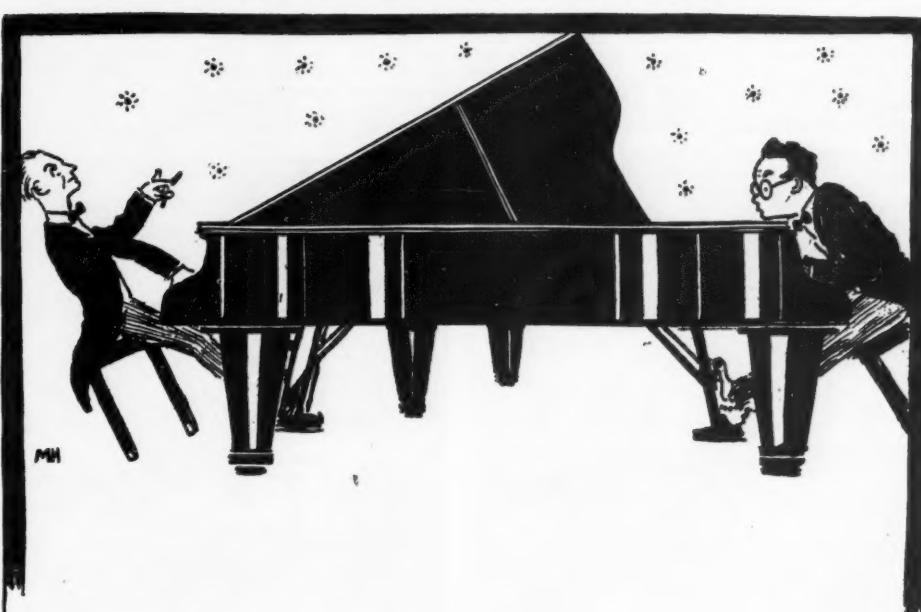
Almost never is such perfection of two-piano playing heard.—*Kreuzzeitung*.

They captivated us by their playing.—*8 Uhr Abendblatt*.

Under their beautiful touch everything sounds of pure gold.—*Das Kleine Journal*.

LONDON

They have carried their specialization in music for two pianos to extraordinary technical perfection. Act and thought are twinned as we hardly thought possible.—*Sunday Times*.



HOLLAND

In enthusiasm and vitality these pianists are unique.—*Algemeen Handelsblad*.

They know how to call forth from their two pianos a wealth of sound which can truly be called orchestral.—*Nieuwe Courant*.

The work of these two pianists is of a bewildering fluency and liquidity, of an evenness which is no scholastic acquisition but which is sheer inspiration.—*Amsterdam Telegraaf*.

PARIS

Maier and Pattison offered us a concert of perfect ensemble.—*Figaro*.

Radiant, singing tone, simplicity of style, discreet rhythmic nuancing, variety of feeling and sense of form, when you have all these— you have MAIER AND PATTISON.—*Chicago Tribune of Paris*.

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Havana (2 appearances)

Kansas City

Fort Worth

San Antonio

Oakland, Cal.

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Emporia, Kan.

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The give and take between the three men was so elastic yet sure that one could sit back and simply surrender himself to the pleasure of the music. One of the most entertaining concerts of the season. A something fresh and stimulating in the music and in the way it was played.

—Karleton Hackett in the *Chicago Evening Post*.

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November 24, 1927

ENGINEERING AUDITORIUM COMES TO RESCUE OF NEW YORK RECITALISTS

Abolition of Aeolian Hall Leaves Vacancy in Metropolis which is Partly Being Met by Engineering Auditorium.

Three times within the memory of a goodly number of New York music lovers have they been told to "move on," compelled, shall it be said, by the March of Progress or just by the Whirl of Time? The old Academy of Music, the original domino-shaped Steinway Hall, Luchow's across the street, Chickering Hall in the offing, these are scenes that are "dear to the hearts" of their early youth, recalling

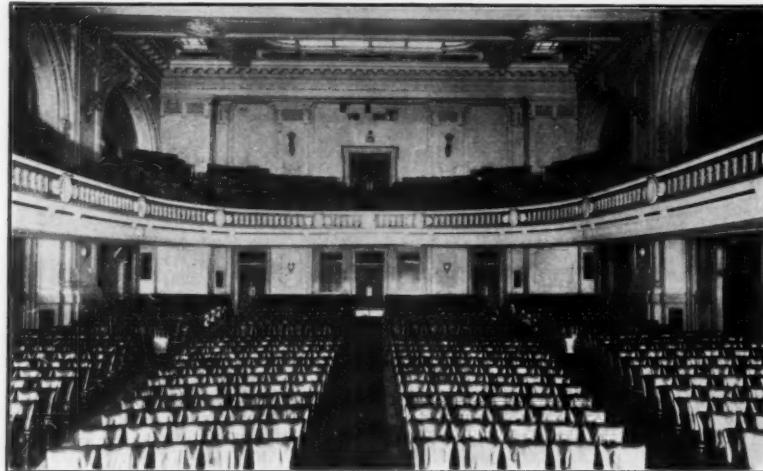
to the rescue of the recital and concert situation. Even so, concert givers and managers have been thrashing the town for a place which might carry events for which the calendar of one hall cannot provide. Bent upon such a weary quest, it came as a refreshing surprise one warm day last spring to be ushered out of the noise, dust and jostle of the streets, into the quiet, attractive auditorium of the Engineer-

of the Panama Canal; General Foch, Dr. Pupin, Andrew Carnegie, Thomas Edison, Carl Steinmetz, Charles Schwab, and, very recently, Marconi.

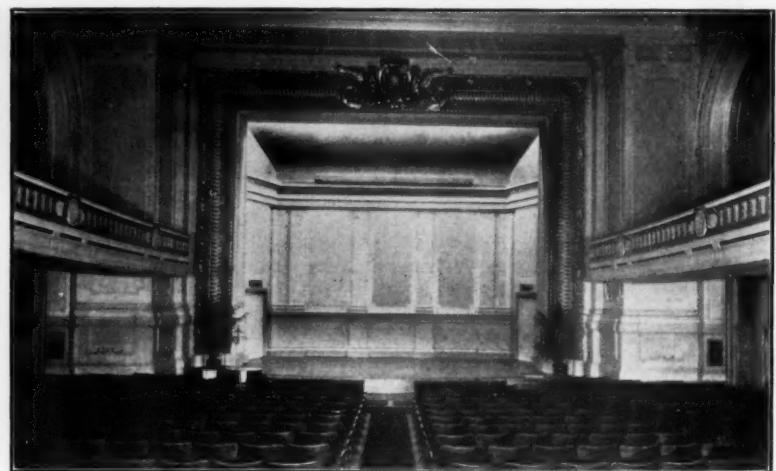
This hall offers a very welcome solution to a very present quandary. The points upon which it may commend itself to the concert-goer are:

Location: exactly as near to the various exits, stations, alighting points of the city's traffic lines as was Aeolian Hall—a mere matter of turning to the east instead of the west, to the south instead of the north.

Acoustics—excellent. Seats—unusually comfortable and not crowded together. Aisles—plenty. Lighting—very pleasant. Capacity—a few less than 900, with space for



View looking from the stage



View looking from the back of the hall

the golden tones of Italo Campanini, Patti, Gerster, Wilhelmy, the faces and forms of Leopold Damrosch and Theodore Thomas.

"Move on" and the path became worn to the Metropolitan Opera House, Mendelsohn Hall and a little later, Carnegie, evoking in their mention vivid memories of Lilli Lehmann, the de Reszkes, Carreño, Paderewski, and the rising of several stars to reach subsequently "the first magnitude."

"Move on" again, and Aeolian Hall replaces Mendelsohn.

"Keep moving on," says the inexorable trafficman. "Where to?" says poor Jo.

For the hauntings of the Opera House and Carnegie Hall, that question, very imminent, seems still to be lying on the table of the gods. Town Hall, built for other uses, has come

ing Societies Building in West Thirty-ninth street, number 29.

Outside—the roar of traffic, the riot of colors in the windows of the wholesale millinery district, whimsically flashing across the memory the lines of a possibly by-gone satirist.

"The flowers that bloom on your hat—tra-la
Have nothing to do with your face."

Inside—peace!

This building was given to the United Engineering Societies, mechanical, mining and electrical, by Andrew Carnegie. The auditorium was designed and has been used for the meetings of engineering and scientific organizations. On its stage have been seen and heard the commanding personalities of these callings. The Engineers have welcomed and entertained there such men as General Goethals, builder

additional seats when occasion requires. Architectural line and proportion—extremely good. Color scheme—not bad, like most things capable of improvement, which will come all in good time. Though the hall is on the third floor of the building, it is served by three roomy elevators, and the staircase has very easy treads. The foyer on the entrance floor is spacious and very inviting.

Many recitals have already been scheduled for the Auditorium this season, among them the four subscription concerts of the Elshuco Trio.

Artists and managers who have seen the hall are greatly pleased with it. That it has been hitherto a private auditorium is the reason for its lack of a regular box office service. This is certainly regrettable but not at all irreparable. On the date of an event there will of course be a sale of tickets at the hall. Prior to any event all managers respond to mail, telephone or personal orders, and orders given in the office of the Engineering Societies will also be received and transmitted promptly. Time and usage will adjust all such matters. The last word is, as always, with the public.

New Genet Songs Heard at Samaroff Reception

Marianne Genet, composer-pianist of Pittsburgh, was invited to present her three new songs at a recent reception given in honor of Olga Samaroff, pianist, by the Philadelphia branch of the National League of American Pen Women, of which organization Mme. Samaroff is third vice-president. The songs, which were sung by Mrs. Edward K. Millar, are entitled The Canton Boat Woman, The Lotus Blossom, and My Love is a Blossom, Heigh O! The poems of the three songs were written by Grace Thompson Seton, national president of the League, and based upon episodes of her recent trip through China. Miss Genet was warmly complimented upon her compositions by Mme. Samaroff and Mme. Charles Cahier. The latter remained to sing one of the songs from manuscript, following the departure of the guests.

Schmitz with the N. Y. Philharmonic

E. Robert Schmitz appeared with the New York Philharmonic, under Mengelberg, in New York, and later went on tour with the same organization, playing in Philadelphia and Baltimore. For all these concerts Mr. Schmitz played the Bach concerto and Nights in the Gardens of Spain by de Falla.

A few days after his Baltimore recital, Mr. Schmitz started his trans-continental tour, which will keep him occupied until January 20 when he returns East. He then finishes his season by giving concerts in Florida. Immediately afterwards he sails for Europe where he is booked for an extended tour through France, Belgium, Holland, Austria and Italy. Mr. Schmitz will be soloist with the Portland Symphony in December.

Scriabin Lecture Recital in Washington

Testimony that the musical circles of Washington are alive to recent trends in music is afforded by two unusual lecture recitals on Alexander Scriabin, modern Russian composer, given recently before The Twentieth Century Club and the Arts Club of Washington. Following a sketch of Scriabin's life and an analysis of the composer's style and harmonic development by Mrs. Gerrit S. Miller, Jr., of Washington, a representative program was played by Gladys Rigby Van Pelt, pianist, of Harrisburg, which was comprised of ten pieces composed during the first period of Scriabin's work, twelve written during the middle period, and five belonging to the final period.

Harold Bryson Pupils in Demand

Grenville Harris, tenor, pupil of Harold Bryson, vocal teacher of New York City, has been engaged for the coming Ziegfeld production of Show Boat. John Maroney, another pupil, is appearing in the current production of The Springboard. A number of other artists working with Mr. Bryson are being heard in church and radio performances.



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—Springfield (Mass.) Republican,
May 3, 1927.

Mme.

Florence Austral

was sublime in the singing of Isolde's Love Death scene from Wagner's opera, *Tristan and Isolde*. Mme. Austral is a great Wagnerian interpreter. Why not pronounce her the greatest and invite challenge if anyone wishes to debate the point?" After her second appearance at the Cincinnati Festival.

—Wm. Goldenburg in The Cincinnati Inquirer,
May 8, 1927.

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November 13

Louisa Howard

A most welcome entry into the professional musical world was the debut recital of Louisa Howard, soprano, which took place on the evening of November 13 at Steinway Hall. Miss Howard began her recital with a group of English numbers and continued her program with Russian, Italian and German songs and operatic arias. In her singing she revealed a splendid soprano voice large in volume and rich in quality. Her diction was excellent in the various languages, and her interpretations most intelligent. There is scarcely a doubt that we will hear more of this young singer. The New York Times said that she displayed a wealth of voice of agreeable quality as she sang Sidney Homer's Requiem. Camillo Bonciglio provided excellent accompaniments.

November 14

Hulda Lashanska

The return of Hulda Lashanska, soprano, to the New York recital field was greeted with a lavish display of flowers and an immense gathering of friends and admirers in Carnegie Hall on November 14. The occasion was a gala one—all of it, and the proceeds went to the Child Study Association of America.

Mme. Lashanska's program opened with songs of classical mode, proceeded through a group by Brahms and Strauss, a Slavonic group, and ended with numbers by Winter, Watts, Finkenberger and Frank La Forge, the last named of whom accompanied the singer. After Mr. La Forge's usual custom, the accompaniments were done from memory, an accomplishment not often witnessed on concert platforms. His two programmed numbers were To a Violet and To a Messenger.

Mme. Lashanska's stage presence was as pleasing as of yore, and a lovely feature of her singing, in addition to the smoothness and beauty of her tone quality, was a charming balance between personality and artistic accomplishments. There is a wholeheartedness in her work that is satisfying and stirring.

Mme. Sembrich, girlhood teacher of the singer, was present in a box, and added her plaudits to those of the multitude.

Helen Taylor

Another song bird has made her debut in the musical profession. On November 14 Miss Helen Taylor, soprano, gave a recital at Town Hall. It is very gratifying to see how American artists are coming to the fore. Miss Taylor gave an interesting program which included many well known composers, and which constituted a comprehensive test of her ability. Her voice is of good quality, and warmth combined with artistic interpretation are her outstanding features. Her personality and appearance are also greatly in her favor. We will surely hear more of this young singer. Kurt Schindler provided his usual faultless accompaniments.

November 15

Mrs. Edwin Franko Goldman and Ralph Leopold

Lovers of Wagner and, in particular, admirers of Die Meistersinger were accorded a treat by Mrs. Edwin Franko Goldman and Ralph Leopold, pianist, at the Hotel Madison on November 15 in the second of a series of four interpretive talks upon the life and works of this master by these two performers.

The story of the opera was given in detail, with many pertinent explanations and details. Mrs. Goldman was again revealed as a thorough student of Wagner—a student of his librettos, his music, his life and his humanism. Like Shakespeare, Wagner was thoroughly familiar with human nature, and, also like Shakespeare, he was equally at home in tragedy and comedy. The audience were made to feel the truth of this as they listened to the narrative as told by Mrs. Goldman, and the delightful little love story of Eva and Walther, with the ever-watchful, protecting eye of Hans Sachs over them, was vividly and attractively delivered.

Following each bit of narration and description, Mr. Leopold played the accompanying opera theme, or motif, upon the piano, and such perfect accord was there between these two artists, that the effect was completely gratifying. Mr. Leopold was heartily applauded for many of his interpretations, among which was the familiar Prize Song.

Martha Attwood

Martha Attwood, soprano, whose debut with the Metropolitan Opera Company was one of the most interesting appearances of last season, scored an individual triumph in a recital given at Town Hall on November 15. It was decidedly a recital of the intimate type in which Miss Attwood demonstrated a highly artistic restraint and a voice of flute-like clarity and fluency. Her program consisted chiefly of quiet little songs, French, English, Italian, and German, which called almost exclusively for the mezzo-voce. It was a remarkable demonstration of absolute vocal control. Not once did Miss Attwood lapse from tonality into "talking," a dangerous pitfall very easy to fall into in this type of song. Her influence over her audience was established in her very first group when E. Wolff's charming little Knaebel und Veilchen was encored in response to insistent applause. There were songs by Mozart, Schumann, Grieg, Hugo Wolf,

Kramer, Warren, Bax, Cimara, Respighi, Alfano, Moret, Grövlez, Lecocq, Hart, and Hageman. The Alfano number, Mamma il giovane Principe deve passare avanti la nostra porta, from the poem of Tagore, Il Giardiniere, Cimara's Non Più, and Moret's Roses des Rosas were also particularly well received. Richard Hageman at the piano gave splendid support throughout.

Anton Rovinsky

A program of piano music, captioned Bach Through the Ages, at Engineering Auditorium, November 15, gave young Anton Rovinsky opportunity to please a large audience. Beginning with poised assurance in the Buxtehude-Prokofieff prelude and fugue, continuing through the Bach Chromatic Fantasy and Fugue, played with restraint, yet with splendid climax, the pianist followed with an unusual performance of a Brahms rhapsodie, which was characterized by a combination of delicacy and forcefulness. Piano Fragments (Copperin) contained five little descriptive pieces, including cuckoo and a satyr dance, which proved very effective. Busoni transcriptions are invariably masterly, the Bach Chaconne (originally for violin) displaying the pianist at his best. The final group showed him as a Debussy specialist, his playing of the toccata, and the first Arabesque (encore) being most notable. He closed with his own transcription of the Cradle Song, and Dischantment, (The Firebird) this Stravinsky music making a brilliant finale.

November 16

Elshuco Trio

There are perhaps finer trios than the Elshuco Trio but if so they are unknown to the New York concert stage. The fame of this trio and of its component members, William Kroll, violin, Willem Willeke, cello and Aurelio



"In Miss Peterson's singing there was to be found much enjoyment and keen artistic pleasure."

The New York Evening Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Giorni, piano, rests on a basis of solid musicianship and poetic conception. The combination is one of many years standing and it has acquired the mellowness that comes only through long association and understanding. In the first of their subscription concerts, delivered at the Engineering Auditorium on November 16, this combination displayed the same admirable precision, homogeneity of tone modulation and subordination of voicing as in former appearances. It is a genuine pleasure to see this ensemble at work. If signals for concerted attack and release are given they are imperceptible, again a demonstration of the long hours of careful preparation and playing together which has welded them into a single three-voiced body. This first concert consisted of Schubert's Trio in E flat major, Ravel's Trio in A minor (repeated by request from a last year's program), and Mozart's Trio in C major. All three were performed with perfect understanding, with perhaps the Ravel opus outstanding through sheer melodic brilliance. There will be three more concerts in the present subscription series, with the next to be given on December 14. That is a day that should be marked in red letters by lovers of fine chamber music.

Beethoven Symphony Orchestra

The second of this season's concerts of the Beethoven Symphony Orchestra took place at Carnegie Hall on November 16, before an audience whose size and quality were a great tribute to the young organization. The earnestness of purpose, the marked ability and the pleasing personality of Georges Zaslavsky, its conductor and founder, bid fair to make the Beethoven Symphony a permanent institution.

In a program ranging from Mozart's Figaro overture to Emerson Whithorne's ultra modern New York Days and Nights Mr. Zaslavsky and his men succeeded in holding the interest and evoking the enthusiastic approval of their auditors. The symphony of the evening was the noble C minor of Brahms (conducted from memory), and the soloist was Joseph Szigeti in the Beethoven concerto, with cadenzas by Joachim.

The work of the orchestra clearly showed thorough rehearsal under the guidance of a thoroughly equipped drillmaster; and, being made up of excellent material, the body of approximately one hundred men achieved a noteworthy ensemble (in a new organization), tonal sonority, clarity of execution and real delicacy of nuance. The Brahms Symphony was its best offering, the incomparable slow movement being given with much depth and fervor. Here Mr.

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De Angelis, former first oboe of the Philharmonic, was gratifyingly in evidence with his large, unwavering tone and finely rounded periods. The lazily sauntering scherzo of the 4/8 type (which possibly was conceived when the rotund Johannes was rolling home one evening from the convivial Stammtisch of a Viennese Gasthaus) was invested with the appropriate quaint humor; the majestic organ point of the introduction, with its underlying throb in the tympani, had all its awesomeness, and the lofty sentiment of the introduction to the last movement was followed by an Allegro of vigor and virility. Zaslavsky's Brahms is real Brahms.

The Whithorne sketches, five in number, portray colorfully and cleverly various phases of metropolitan life. Originally for piano, they have been garbed in an orchestral dress of fine texture and skillful workmanship of the most modern kind. The composer knows how to avoid discord and cacophony for their own sake; his orchestra sounds well and his tone painting is truly descriptive of the underlying episodes. Much well-merited applause brought bows from the composer who was seated in one of the boxes.

Mr. Szigeti's Beethoven Concerto stamps him as one of the present masters of classical interpretation. His obvious technical mastery, superb bowing and wealth of tone beauty are subserved to the message of the composer, and his thought is, first and foremost, to present a styleful, plastic and dignified reading of a master work. The audience understood and appreciated the caliber of such an artist, and let him know it in no uncertain manner.

Zaslavsky's Figaro overture and the accompaniment to the concerto showed the conductor as an adept in the finer points of baton technic. Balance, discreetness, precision and that rare thing—a real pianissimo—were generously in evidence.

Rudolph Gruen

Rudolph Gruen, young, able, and interesting, gave his first piano recital of the season at Town Hall on November 16. His recital brought forth the record house so far this season, and record applause, which was well merited. Though his program held works of Bach, Chopin, and a group of modern pieces—Mendelssohn was among them, for Mr. Gruen placed the Hucheson version of the Midsummer Night's Dream scherzo—it was Mr. Gruen's fine, virile conception of Beethoven's Waldstein sonata which made for the interest in his program. Austerity seems to be the garb which most pianists inflict on Beethoven. Here was a picture of subtle beauty and the grace and sharply contrasted color with which Gruen touched it made it vitally interesting. He is a pianist of true ability. His performance is simple and unaffected; his tone clear for the most part; his imagination an inherent part of all he plays.

November 17

Plaza Artistic Morning

The first of the season's De Segurola-Pisa Plaza Artistic Mornings, at the Hotel Plaza, drew a large and gaily disposed audience, which applauded joyously the variegated and excellently performed offerings of Joseph Szigeti, the polished and highly musical violinist; Armand Tokatyan, the tenor, who scored especially with his finished and warmly felt Cielo e Mar (from *Gioconda*); and Anna Case, the lovely soprano, who gave of her rich tone quality, and convincing interpretation, in a Boheme aria, and also combined effectively with Mr. Tokatyan, in a duet from the first act of Romeo and Juliet.

New York Symphony: Paul Kochanski, Soloist

Four Tone Poems, by Reger, the Wieniawski D minor violin concerto (Paul Kochanski, soloist) Sixteenth Century Dances and Airs (arranged by Respighi) and two Slavonic Dances, by Dvorak, constituted the Thursday afternoon program of the New York Symphony Orchestra, led by Fritz Busch.

Reger's music needs no extended comment at this time. These "tone poems" are tonalizations of four pictures by Böcklin, the painter. Both Reger and Böcklin flourished temporarily at the very tail end of the romantic movement in Germany, but they concealed their purpose with touches of classicism. These scores of Reger are turgid, prolix, monotonous.

The Respighi numbers are dainty, pleasing, and orchestrated with a subtle hand for color and delicacy.

Kochanski's playing of the lovely old D minor violin concerto, stirred his hearers to warm enthusiasm. The performer was in his best vein, and made the rich melodic content, and the graceful technical passages tell their appealing story in eloquent fashion.

Irene Scharrer

At the Town Hall matinee of Irene Scharrer, that interesting and edifying pianist devoted her fine talents to a program made up exclusively of compositions by Chopin.

Miss Scharrer, because of her ample technic, liquid tone, and richness of imagination, made her contributions a source of especial charm to her listeners. She displayed her rare art in seven preludes, the barcarolle, six etudes, a flat ballade, and the soaring and stormy sonata in B minor. The last

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named piece resulted in a sensational ovation from the large audience.

Henri Deering

The audience at Henri Deering's piano recital in Town Hall, November 17, should have been much larger, but the night was stormy and kept many away. The comparative few that did attend were amply rewarded, for Deering is an excellent pianist. In his playing of Bach's French Suite No. 3 B minor, the Mozart C minor Fantaisie, Beethoven's Op. 26 Sonata, Le Tombeau de Couperin of Ravel and Chopin's Sonata Op. 58 B minor, not to mention several encores, he disclosed a technical equipment that was more than adequate and a serious musicianship which places him well toward the front in the ranks of America's best pianists. Mr. Deering played with great dramatic insight, though his style was never theatrical. His Ravel particularly was a thing of subtle beauty. This man should be heard from more often.

Washington Heights Musical Club

The Washington Heights Musical Club was responsible for a recital given on November 17 at the Guild Hall by Robert Lowrey, pianist. Mr. Lowrey played a varied program of the classics with two moderns interpolated for good measure—MacDowell and Mokrejs. The pianist was heartily applauded. On the next evening in the same hall, a program was given by Irene Griffith and Catherine Prager, pianist and soprano for the benefit of the Junior Branch of the club.

New York Philharmonic Orchestra

Rudolph Ganz was the outstanding feature of the November 17 concert of the Philharmonic Society at Carnegie Hall, Mengelberg conducting. Despite a heavy rainstorm, the hall was full, and the dignity and loving care with which Mr. Ganz played the Schumann concerto brought him many recalls. There was the utmost grace, coupled with dramatic fervor, in his playing of the first two movements; the final allegro was taken at a very lively pace; a snappy spirit permeated the whole, and the risky rhythmic periods were surmounted with ease. Applause, loud and continuous, rewarded Mr. Ganz, who seemed very happy in the musical ensemble of Ganz, Mengelberg and Orchestra.

Roussel, at the age of fifty, turned a new leaf, taking on the modernistic spirit of the new Frenchmen; his suite, opus 33, was played with vigor, the Bach-like violin passages of the first movement with incisive clearness. Closing the evening, Strauss' Domestic Symphony brought the many humorous, if at times heavy-footed periods to the fore, the stirring, sweeping melody-passages singing with warm expression. This music, once so "advanced," now sounds politely civilized, but there is no denying its many beautiful traits. Conductor Mengelberg received due meed of appreciative applause, to which, by this time, he is much accustomed.

Eddy Brown Quartet

The Eddy Brown Quartet gave the first of its series of six Thursday morning concerts at the Ritz Carlton Hotel on November 17. The quartet, which is composed of Eddy Brown, first violin; Edwin Bachman, second violin; William Schubert, viola, and Lajos Shuk, violoncello, played with great beauty of tone, musically interpretation and excellent balance. Mr. Brown kept the first violin down, so that it did not sound out too prominently among the other instruments, which is so often the blemish of string quartet playing, and Mr. Shuk, the cellist, gave just the right amount of support to the whole. The performances were altogether entirely satisfying.

Among the works programmed was Emerson Whithorne's Greek Impressions, which, although not new and having enjoyed a great many performances, was heard on this occasion for the first time in New York. This work consists of three movements, Pastoral, Pan and Elegie. It is in modern style though not as modern as some other of Mr. Whithorne's compositions. It is harmonically exquisite and the melodies are often beautiful and at all times interesting. It is altogether an outstanding work and worthy of the success it has won for itself. The other numbers on the program were Haydn opus 76, No. 1, and Beethoven opus 18, No. 2, in which the quartet showed its understanding of and respect for classic traditions.

Haarlem Philharmonic

Two artists well coupled were Queena Mario, soprano, and Alberto Salvi, harpist, who appeared on the program of the Haarlem Philharmonic Society at the first concert this season, November 17, at the Waldorf Astoria. Both artists were in fine form, which means much at eleven in the morning. Miss Mario presented a charming figure, one of simplicity and reserve and yet her singing was colored with an intensity of feeling which was a real surprise. The singer seems to be so young and her voice is so fresh that one would hardly imagine her capable of the passionate and emotional heights which she reached during this recital. Miss Mario's vocal ability has decidedly developed, her register is even, the lower being rich and her higher one, as always, of a flute like quality; furthermore, she sings with ease and imbues her work with intensity without any physical mannerisms. Her second group, which included Trees by Rasbach; Mighty Lak' a Rose, Pelletier; Ah Love But a Day, Beach, and Puccini's Manon aria was admirable. When in the last named number she spoke the words "un freddo che m'aghiaccia" and "voluttose" there was no mistaking just what she meant; she came to the fine climax as she progressed.

Mr. Salvi's art is something which is rare today. Not only are there few harpists but there are very few who come up to Mr. Salvi's standard. His work has reached the point where the technical side of it is purely a means to an end, which is what technic should be. He has it under such complete mastery that one is conscious of it only because it seems of so little effort to the player. Music means a message to this artist and with each of his selections he has one. The Debussy and Martucci numbers arranged by Mr. Salvi were delightful and we should like to hear an ensemble of singers give the Sextette of Lucia some day with the finesse and interpretation that this artist gave his harp arrangement of the number.

November 18

Lyda Neebson

A statuesque young Brunnhilde, Lyda Neebson, sang in her first American recital before a large and enthusiastic

audience in the Town Hall on November 18. Poised with an assurance incredible in one of her youthful appearance, Miss Neebson displayed dramatic ability, understanding of her interpretations and technic of a high order. Especially was she successful in her lighter numbers, How Can I Live Without My Love? and While the West Is Paling.

In Elizabeth's aria, Dich Theure Halle, from Tannhauser, and Love and Music, For These Have I Lived, from Tosca, the intelligence and dramatic fervor displayed by the young singer more than made up for some trifling breaches of tradition, which were obviously the result of youth. With an artist of her natural musical endowment the errors of youth will very soon yield to experience.

Her voice is clear, high, and very pure, and the diction in her German and English songs was a delight to the ear. Altogether Miss Neebson is a young singer of unusual charm and appeal.

Biltmore Morning Musicales

Last Friday the first of this season's Morning Musicales, under the R. E. Johnston management, drew a large and elite audience to the Hotel Biltmore, where these famous musical gatherings have been held for many years.

Mr. Johnston has kept the standards of his series up to the very best, and his list of subscribers is as large as ever, with a numerous waiting list.

The contributing artists last week were Anna Case (stunningly garbed in an Orientally designed gown) whose clear, pure voice and expert vocal art shone to advantage particularly in numbers by Handel and Mozart. She also sang old songs of Sweden and England.

Arthur Hackett-Granville, the tenor, was in admirable form, and his sympathetic tones, smooth vocal style, and intelligent interpretations were heard in compositions by Rameau, Fauré, Paladilhe, etc.

Harp solos, delivered with taste, distinction, and sure technic, came from Alberto Salvi.

The enthusiasm of the listeners resulted in the supplementing of many encores to the regular program.

Benno Rabinof

That Leopold Auer is a great teacher has been demonstrated in the past and was demonstrated again on November 18 at Carnegie Hall when he put forward his latest pupil, Benno Rabinof, Auer himself assisting. It would have been an interesting occasion even if Auer had not been present in person, for Rabinof is a player of rare gifts, one who will quite surely take his place among the great (if he continues to play—some of the press reports having said that he expects to abandon the violin for the study of law!)—but, with Auer conducting the orchestra, the occasion became festive, and both artists shared about equally in the applause. It was a wonderful thing to see this great old man standing before the orchestra and conducting with all the vigor of youth!

As to his pupil, too great praise cannot be given him. He is said to be quite young—still in his teens, in fact—though he looked mature enough, and there was nothing in his playing or stage presence that would indicate inexperience. He possesses a technic of the best. Nothing in the difficult program seemed to be in the least difficult to him. He played with quiet poise, without any affectation, and with none of the antics sometimes adopted to indicate technical difficulties. His tone is excellent—clear, sonorous and vibrant—and his interpretations sane and musically. His intonation must be especially commended.

Why he and his teacher should have chosen the dull and ungrateful Elgar concerto for their opening number is hard to say. They gave it as it is intended it should be given, but the combined skill and musicianship of the two could make of it nothing but what it is: stodgy, professorial emptiness. However, there was better to come, and the Tschaikowsky concerto which followed attained its full measure of beauty as interpreted by this valiant young dispenser of pyrotechnics. Other numbers on the program were Le Plus Que Lente by Debussy, the Chorus of the Dervishes by Beethoven, arranged by Auer, and the Witches Dance by Paganini, so that, on the whole, the program was fully worthy of the great teacher and his efficient pupil. There was a very large audience and much enthusiastic applause.

Augusta Tollefson

Augusta Tollefson, pianist of the well known and popular trio of that name, drew a large audience to her piano recital at Steinway Hall on November 18.

There was genuine interest from the outset, for this pianist showed mastery in playing Brahms' first work, the sonata in C; especially was there bravura in the scherzo, interrupted by applause. Prairie Idyls, a work composed some years ago by Rubin Goldmark, proved of continued interest; the pianist brought out the grace in the Anemone, the chirruping of birds, the low-toned cathedral bell, and made everyone feel that prairie-dogs are indeed playful critters! Another American composer, though hitherto unknown as such, was Meta Schumann, whose Mazurka Fantasique is a brilliantly effective piece in E flat minor and G flat major; it is melodious and rhythmically interesting throughout. Both composers were present and had to rise to the applause. Of the series of modern European composers, the Bach-like, yet original prelude by Prokofieff; the Shimmerings of Debussy, and Allegro Barbaro of Bartok were played with distinct character for each, bringing the fair pianist such resounding applause and recalls that she contributed an encore. The closing group embraced Chopin studies, Schumann, Leschetizky and Saint-Saëns pieces, climaxing an unusually interesting program.

November 19

New York Philharmonic

The third of the student concerts of the Philharmonic Society given at Carnegie Hall on November 19 presented a typically Mengelbergian program, candid and vigorous. The main attraction was the first New York presentation of a work by Rudolph Mengelberg, a cousin, a second cousin to be exact, of the distinguished Philharmonic conductor. This was the Scherzo Sinfonico. Lest Mr. Mengelberg be accused of nepotism, let it be said that it was a noteworthy offering. According to the composer, this work "is not a scherzo movement from a symphony, but an independent orchestral work, having a kinship with the classical sonata form, rather than with the form of the symphonic scherzo." The thematic material did not seem particularly

(Continued on page 19)



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LORENZ WOLFE AND LEONA KRUSE REACH THEIR GOAL AT LAST

The Tenor's Interesting Career—Loves Both Opera and Concert—Cupid Takes a Hand.

The Neue Augsburger Zeitung commented that Lorenz Wolfe is "an artist who truly deserves to be called an artist." This statement gives one an idea of the type of personality one comes in contact with—in fact the very first impression one receives on meeting Mr. Wolfe. It is an artistry that obviously resents intrusion even from those who are interested from an impersonal viewpoint, and for this one cannot be blamed, as an artist invariably feels that his ability is something which is sacred to him, something which he cherishes more than any other thing in life and for which he has struggled and sacrificed.

When first approached on the subject of an interview the artist was almost hesitant, and yet he has to his credit a long list of accomplishments. As a pupil of William Brady, Mr. Wolfe already begins with credit; Mr. Brady has long been known in the field of vocal art as an eminent instructor and connoisseur of voices. In conjunction with his vocal studies, Mr. Wolfe, in preparing for an operatic career, used wisdom and took up the technic of acting with Enrica Clay Dillon.

"After finishing this work," mused the tenor, "I went to Europe for the season of 1921 and 1922, where I sang in Ulm, Germany, and had the good fortune of getting guest performances in many of the cities around that center. Then I was engaged for the Munich Opera Company for two years, with concert work following in Munich, Dresden, Berlin, Budapest and environs."

"I suppose, Mr. Wolfe, that you, like all other artists, have your favorite roles and favorite audiences."

"I presume," and the tenor smiled, "that that is a privilege of every singer, and I am no exception for I have my decided leanings. In opera I love to sing Rigoletto, Tosca, Butterfly, Boheme, Traviata, The Magic Flute, The Masked Ball, Faust, Carmen, Romeo and Juliette, and Manon. That is somewhat of a miscellaneous list and yet you will observe that they are the operas of the lyric tenor. As for audiences, it may surprise you to know that I distinctly prefer the concert audience. I thoroughly enjoy seeing the reaction of my listeners, as it gives me an idea as to whether they are enjoying themselves, and also gives me something tangible to work on. In opera the continuity of the idea is dispersed among so many characters, whereas in concert I have the satisfaction that with each song I am conveying a complete and full emotion. This, after all, is the only satisfaction an artist has in singing, and I am jealous of the pleasure it affords me. Then, too, in concert I have the opportunity of using the six languages I know fluently—English, Italian, French, German, Spanish and Russian, which fact also enlarges the scope for interpretation."

"Since most of your work has been abroad it is hardly fair to ask you whether you are partial to the Europeans?"

"I do like singing for the Europeans, although at first it was difficult to get accustomed to them. I find that in almost every town there is a different custom for receiving artists.

I remember the peculiar impression I had when in one place where I sang I had no applause until after the third group. And speaking of incidents, I remember several when I was

16. And she is Leona Kruse, who made her debut with the Chicago Civic Opera Company in Tannhäuser on November 4. Miss Kruse is also a pupil of Brady and went to Europe four years ago where she made her debut in Munich in Tosca with me. She remained there two years, singing guest performances in Dresden, Prague and environs. We were married in Mr. Brady's studio, where we first met, and the ceremony was performed by Miss Kruse's father, who is a Methodist minister located in Petoskey, Mich. 1, of



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LORENZ WOLFE AND LEONA KRUSE



singing in opera; such as singing with a soprano at my debut in Boheme, who sang in Italian when I was singing the opera in German, and going into Italian while I was singing with her, and German when I was singing my solos; then once again while I was singing Tosca, when in the last act the shots of fusillade went off before the farewell duet, which as you realize is long before they are due—and forced me immediately to begin to die and continue the process until the end of the opera. Those are little anecdotes that brought the house down, as the audiences there are very intelligent and follow the opera closely."

"Was there any particular artist with whom you especially liked to work while over there?"

"That seems like a coincidental question for the very artist with whom I did most of my singing I married on August

course, went to Chicago for her debut, which proved the culmination of our great dream."

May Stone Studio Notes

Hazel Price, coloratura soprano, received the following notice from the Press-Guardian of Paterson, N. J., after her recent concert appearance there: "Hazel Price appears on the stage a petite person. One does not realize on sight that she possesses the coloratura voice that she has at her command. Her Caro Nome proved the marvellous qualities of her voice in the different 'gorgegio,' while her Vivaldi brought forth the charming personality of this young miss. Great things the future holds in store for Miss Price."

Christine Caldwell, soprano, later gave a recital for the Music Club of Orange, N. J., when her program included Caro Mio Ben, Giordano; O del mio dolce Ardor, Gluck; Danza, danza, fanciulla, Durante; There Is a Green Hill Far Away, Gounod; Alleluiah, Hummel; At Parting, Rogers; Charity, Hageman; Negro Spirituals, Were You There, and Go Down Moses, Burleigh.

Alice Deane, lyric soprano, recently gave a recital over WOR. Lillian Dublin, Lieder singer, presented a recital over WVED, the new station, also over WGBS and WOR.

Ora Hyde Engaged for King's Henchman

Ora Hyde has been selected to alternate in the leading soprano role of Aelfrida in the company of The King's Henchman, which is touring the country this season. Miss Hyde is an American singer who has received all of her training in this country, and is making her grand opera debut this winter. She has appeared with some of the large symphony orchestras in America, and has sung leading parts with two small opera companies that presented short summer engagements in New York City.

After an outdoor appearance in I Pagliacci in the Starlight Park Stadium last August, the New York Herald Tribune said: "Miss Ora Hyde as Nedda not only revealed a fresh warm voice but her interpretation of the role was moving and convincing and disclosed a well-studied technic of acting and stage conduct. She sang with effectiveness and self-possession." Following a recent engagement in St. Paul, the Pioneer Press of that city noted that "she has a voice of rich volume and warm bright quality and sings with a nice appreciation of dramatic possibilities in the text."

Studios Endorse Witmark Publications

Recent Witmark publications as usual are continuing to find favor with the leading vocal studios throughout the country. Mme. Heled Headland, head of the Maude Alma School of Fine Arts in Galesburg, Ill., says: "I shall feature Vanderpool's Heart Call on my programs this season. Others of your publications with which I have had splendid success are Dear Heart, What Might Have Been, and Just an Ivy Covered Shack." Mme. Emma Dambmann, New York pedagogue, writes: "Many thanks for your new publications. I shall enjoy using them all in my work." Mme. Rhoda Mintz, also of New York, features the ballad, Just an Ivy Covered Shack, and Arthur Penn's modern spiritual, Across the River, at all pupil recitals, and on the radio, in which field she has many pupils who are ether favorites, among them two in particular, Milton Yokeman and Lillian Flosbach.

Yelly d'Aranyi Scores in Brussels

Yelly d'Aranyi, Hungarian violinist, who is so popular in England and is now on her way to America for the first time, recently played in Brussels. This is what A. Gettemann, a critic of high standing and the MUSICAL COURIER'S Brussels correspondent, says of her: "The culminating point of the season's first Popular Concert here was the magnificent performance of Mozart's charming Emperor Concerto by Yelly d'Aranyi. Crystal clear tones that are remarkably even, and an equal mixture of brio and delicacy, an extraordinary rhythmic energy, ideal purity of intonation and an extremely attractive personality are characteristic of this Hungarian artist's splendid talent."

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Intransigeant: "handles with taste her well placed alto voice which is not less brilliant than expressive." (Gustave Bret)

Courrier Musical: "endowed with a voice, warm, vibrant, and powerful. Her interpretation very musical." (Simone Ple)

LONDON

Morning Post: "The tone is rich and full-bodied. Her singing admirable."

World: "A brilliant performance and greeted by enthusiastic applause. An undoubted triumph."

BERLIN

Tageblatt: "is at the height of her artistic powers. Beautiful, warm voice, discreet, deeply felt interpretation." (J. Schmidt)

Morgenpost: "Individual mezzo, glowing as always in the lower tones. One hears this exceptional voice with great pleasure." (Rudolph Kastner)

Allgemeine Musikzeitung: "The most beautiful alto voice which we have today on the concert platform." (Dr. Heinz Pringsheim)

Address: Care of the Musical Courier, Senesheimer-Strasse 27, Berlin-Charlottenburg, Germany.



NEW YORK CONCERTS

(Continued from page 17)

inspired and the development was accorded rather sketchy treatment. Its chief interest appeared to lie in a series of novel orchestral effects, exotic in nature, and marked by strong, if divergent, rhythm. It was extremely pleasant music to hear. This composition incidentally made its American debut in Philadelphia, earlier in the year, under Stokowski's baton. The other numbers were a Suite in F major by Roussel, one of those seldom heard composers who deserve greater attention, and Strauss' blatant Symphonia Domestica. All in all it made for a boisterous, stimulating evening. Willem Mengelberg, conducting, was given an ovation at its close.

Alexander Brailowsky

Alexander Brailowsky gave his first recital of this season at Carnegie Hall on November 19 and scored, as usual, an enormous success. That he is one of the outstanding pianists of our time cannot be questioned. He has everything that goes to make a popular favorite—skill, feeling, stage presence, musicianship. He selects his program so as to give variety to his audience, and he passes from style to style with an ease that is truly extraordinary, leaping from the languid romantic to the fiery exotic in a single spring. He seems at home everywhere, and no idiom has any hidden or secret recesses for his broad understanding.

On his Saturday's program he had pieces by Beethoven, Mozart, Schumann, Saint-Saëns, Fauré, De Falla, Scriabin, Moussorgsky, Liapounov, Chopin (of course!), and Liszt. He is said to be especially a Chopin player. We would omit from that phrase the word "especially." He is not especially any kind of a player except a good player. He plays Chopin magnificently, it is true, but he plays the others quite as magnificently. Whether the composition calls for a hard, metallic touch, or a suave, soft touch; whether it calls for vigor or delicacy; whether it calls for the great sweep of passion or the halting tenderness of mysticism, Brailowsky finds just the right quality to give it of its best, to repeat for us what the composer had in mind and heart when he wrote it.

Edwin and Jewel Bethany Hughes

Strains from the Strauss waltzes ushered in the recital by Edwin and Jewel Bethany Hughes at Town Hall on November 19. Unusually pleasing stage presence was one of the first attributes of these performers which appealed to the audience. Mrs. Hughes was charmingly dressed in a bouffant gown of deep blue, which reminded one of the blueness of water on a summer's night, and she carried a quaint old-fashioned corsage of rosebuds and violets.

The program contained no arrangements, for Mr. and Mrs. Hughes have uncovered much original material written for the two-piano combination. This literature is, in great part, unknown to the general public, owing to the few concert artists who have combined their talents in this field. The Schumann Andante con Variazione, op. 46, and the Chopin rondo, op. 73, played with much spirit, were programmed as the first group. A Rachmaninoff Fantasie, op. 5—which in-

cludes the descriptive tone poems Barcarolle, Night and Love, Tears, and Easter Morning in Moscow—was colorfully and effectively interpreted. La Belle Griselidis by Reinecke, a Gigue by Vuillemin, and the Liszt Don Juan, Fantaisie, as originally composed for two pianos, featured the final group. There were several encores, many recalls and prolonged applause before the artists were finally allowed to leave the stage.

The charm of Mr. and Mrs. Hughes' playing seems to lie in its perfect accord and unison—technically, emotionally, and intellectually. It is executed with finish, it is varied in detail, and commanding in its power.

Mischa Weisbord

The audience at Town Hall on November 19 seemed to have come expecting to hear something out of the ordinary for people turned out in goodly numbers and everyone wore that eager "I-shall-be-pleased" expression which is seen only on the faces of the music-hungry. And pleased they were, for they heard Mischa Weisbord play the violin. Of this young man much can be said that is kindly, as he is an exceptionally talented youth. He has a pleasant tone and an excellent technical command of his instrument. Each number of a program, which consisted of Beethoven's romance in F, Mendelssohn's concerto, a Siciliano of Bach, the Pugnani-Kreisler prelude and allegro, Ernst's difficult F sharp minor concerto, and Sarasate's Zigeunerweisen, was brought to a close amidst hearty applause that occasioned many encores. Josef Bonime, was as usual, a convincing accompanist.

November 20

The Musical Forum of New York, Inc.

This is the full title of the organization which made its bow to the New York musical public at the Guild Theater on the evening of November 20. Its founder and director is Kurt Schindler, who, on this occasion, played accompaniments for the songs sung by the latest German arrival to these shores, Heinrich Schlusnus, baritone, a splendid artist and a welcome addition to America's musical season.

The evening was opened by introductory remarks by Deems Taylor, who told the audience about the man who wrote the poems of all the songs included on the program. This man was Heine, and Mr. Taylor came valiantly to his defense and praised him both as man and poet as he no doubt deserves to be praised. His talk was interesting and effective, and the best part of it was his quoted example of how Heine sounds when it is translated. His quotation was a sufficient answer to those who think all song should be in English. We ourselves are among those who think all song in America might profitably be delivered in English—if the singers can sing English and if translations can be had that do full justice to the original. But those conditions are rarely to be met with. Meanwhile so long as we can listen to such singers as Schlusnus sing us German songs in German, we are sure to experience keen aesthetic pleasure. The answer to those who are dissatisfied is: Learn German!

The program included songs by Schubert, Schumann,

Liszt, Sinding, Wolf and Strauss. They were sung by Mr. Schlusnus with a clarity of pronunciation that was altogether delightful. Every word could be understood without effort, and one could all the more appreciate the fineness of the singer's interpretations. He has a voice of beauty and power, and he possesses, above all, the power of coloring his tones so as to express the varying emotions demanded by poet and composer. Every moment of his recital was a delight—and even those who could not understand German must have thoroughly enjoyed such singing. There was hearty applause both for Mr. Schlusnus and Mr. Schindler, who used his great musicianship to give the singer just such support as was needed in the complete expression of the music.

Lucilla de Vescovi

Quite remote from the beaten track of conventional song recitals, the program, Songs of Italy, sung by Lucilla de Vescovi at the John Golden Theater on November 20, furnished a pleasing diversion in vocal entertainment. This theater afforded a comfortable intimacy with the stage; the stage setting was artistic in atmosphere and the singer was fittingly and beautifully gowned for the period of her songs—all of which gave an attractive background for a program of songs of intrinsic merit. Mme. de Vescovi is an artist in every musical phase of the word. Even the loveliest voice soon palls in the absence of discriminating intelligence and a fine sense of musical values. The program demanded these attributes; and to all of these demands her lyric soprano, well supported by additional musical gifts and the ability to impersonate, responded in every instance. The audience was most enthusiastic. Called upon to repeat some of the numbers and to add encores at the conclusion of the program, she appeared vocally untiring and equipped with an unlimited repertoire of songs.

Her program was made up of songs by Rosa (1615-1673); del Violone (1600); Anonimo (1700); Pizzetti, Tedesco, Pratella, Malipiero, Davico, Panizza, Lualdi; folk songs by Sadero and de Cecco.

Wilfred Pelletier acted as accompanist. Aida Grasselli, assisting pianist, played with skill and understanding a presto by Turini (XVII century), two Chopin numbers, and an encore.

On Sunday evenings, November 27 and December 11, these same artists will offer similar programs.

Laura Tappen Safford

The deep and vibrant quality of the cello seems to have found its way into the contralto voice of Laura Tappen Safford, who made her first American appearance as a vocalist in the Guild Theater on November 20.

Mme. Safford first achieved a reputation in this country and in South America as a cellist. Her vocal talents were later discovered by Robert Hosea, who convinced her that her voice and not the cello was to be her ultimate career. There were moments in her delightful interpretations of songs, Spanish, Italian, German, French and English, when the low modulated notes of her chosen instrument thrilled in her tone.

An unexpected incident occurred when Aurelio Giorni

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was called from his place in the audience to accompany the singer in two songs of his own composition, *Awakening*, and *Dusk at Sea*.

New York Matinee Muscale

Judging by the many favorable comments heard following each rendition, the program presented under the auspices of the Matinee Muscale on November 20 by Violet V. Vincent, *disuse*, and Beula La Verde Duffy, pianist, met with the entire approval of the audience. In whatever character she impersonated Miss Vincent was convincing, and her costumes were a delight to the eye. She also is to be commended for being the authoress of a charming playlet entitled *Mozart*, in which she appeared on this occasion as Maria Theresa, Empress of Austria; in this Miss Duffy impersonated the composer as a child. Preceding this number Mrs. Ascher Mayer gave an interesting short talk on Salzburg, Mozart's birthplace.

In several solos and also in her accompanying for Miss Vincent, Miss Duffy demonstrated that she is a talented young pianist, who undoubtedly has before her a promising future.

Rosalie Heller Klein is president of New York Matinee Muscale, and through her untiring efforts and those of her associates this club now has become one of the important musical organizations in the metropolis.

Leff Sibiriakoff

Leff Sibiriakoff, Russian bass, who made such a favorable impression in his first song recital here, gave a second one on November 20 at the Jolson Theater. This singer possesses a fine resonant voice of ample power and richness, which he uses, for the most part, with taste. His program was composed mostly of well known operatic arias, rendered with dramatic fire; also Christ Has Arisen by Rachmaninoff. Sibiriakoff is interesting and the audience seemed to find him so, as was proven by their response to his singing. Max Rabinowitz was the accompanist, and was also heard in a solo number.

New York Chamber Music Society

Seated comfortably, as if enjoying a little music after dinner at home, amidst the pleasant confines of the Hotel Plaza Ball Room were a large number of members of the New York Chamber Music Society listening to the first program of the season given by Carolyn Beebe and her associates on November 20.

The first number on the program was Dvorak's Quintet for piano and strings in A major, played by Miss Beebe with the New York String Quartet, consisting of Ottokar Cadek and Jaroslav Siskovsky, violins, Ludvik Schwab, viola, and Bedrich Vaska, cello. The melodious and sprightly contents of this charming work received loving treatment at the hands of the five performers.

The next number was Hindemith's Kleine Kammermusick op. 24, No. 2. It is well that such works should be heard, at least once, so that music lovers can have an opportunity to form an opinion of them; and the Chamber Music Society deserves great credit for doing this service. It was evident that nobody present would ever pay a nickel to hear this absurdity again. The excellent musicians who played it must at times have found it difficult to remain serious. The audience seemed, at any rate, to be amused at this cacophonous attempt at music.

Mr. George Perkins Raymond did excellent work in *On Wenlock Edge* by Vaughan Williams, which created an impression of sincerity and was much enjoyed. Mr. Raymond has a vibrant tenor voice which he uses well and which he adapts to the varying moods of the music.

Charles Griffes' three numbers constituting his opus 5 are somewhat vague in construction, picturing his subjects in a modern musical language quite unusual. Both this and the Vaughan Williams works deserve being heard again.

New York Philharmonic

On the wonderful Sunday afternoon of November 20, with its brisk fall atmosphere, a capacity audience was treated to an orchestral program by the Philharmonic Society, which proved pleasurable and even inspiring, as it was made up of popular classics and two compositions by living composers.

The orchestra played with enthusiasm and vim and its work was much enjoyed by the music lovers who filled the large auditorium. The applause after the Peer Gynt suite was particularly hearty, so much so that even Mr. Mengelberg, who conducted, turned around and joined in applauding the orchestra.

The dramatic story of Lenore, Florestan and the villainous Don Pizzaro was told vividly in Beethoven's Lenore Overture No. 3. It might possibly have been more subdued in spots and the second trumpet signal a little farther away, but it was a brilliant rendition. Mr. Rudolph Ganz,

who was the soloist, was highly satisfying with his performance of the old war-horse, Liszt's E flat major concerto, which is still beautiful when thus played. Mr. Ganz played in fine style with a big tone and big technic. He was splendidly supported by the orchestra under Mengelberg.

The Scherzo Sinfonica by Rudolf Mengelberg made a good impression being cleverly orchestrated, although somewhat reminiscent in spots.

Rubin Goldmark's A Negro Rhapsody proved that it is the work of an intelligent, experienced and accomplished musician. It compares favorably in every way with Victor Herbert's Irish Rhapsody and scored a decided hit. The composer was present.

Mr. Mengelberg conducted throughout with his customary authority and devotion.

Society of the Friends of Music

At Town Hall, on November 20, the Society of the Friends of Music, presented, for the first time in many years, the Magnificat of Bach. The society's chorus was assisted by the orchestra of the Metropolitan Opera, under Artur Bodanzky, and soloists who included Editha Fleischer and Evelyn Jeane, soprano, Marion Telva, contralto, Richard Crooks, tenor and Gustave Schuetzendorf, baritone.

The Magnificat is not as monumental a work as the Matthew Passion or the B minor mass, as, at the time he wrote it (1723) the master had not yet freed himself entirely of the influence of the earlier Italian choral writers and completely found his own great ego, as in his later works. But in it he contrived to say more and more significant things in less than one hour than most composers have to say in a lifetime. The relentless contrapuntal perfection, the perfection of form, the astonishing polyphonic wealth, the originality of theme and the rugged strength and virility are all in evidence, though not to the same absolute extent as in his subsequent works.

Chorus, soloists, orchestra, Bodanzky and the capacity audience all realized and appreciated in full measure that something musically holy was being evoked. The performance was worthy and satisfying in every respect, and the intense attention and enthusiasm of the audience were a credit to New York's musical intelligence.

Lynwood Farnham gave reverential and scholarly performances of two of Bach's works for organ solo; a sonata (composed for two keyboards and pedal), and the famous fugue in G minor. Technically and musically his was Bach playing of a high order, and there was a most gratifying absence of the irregularities of rhythm and phrase which are so often caused by the various physical acts called for in the playing of this giant among musical instruments.

Symphony Orchestra: Mary Lewis, Soloist

Sunday morning, November 20, marked the seventh of the series of Symphonic Concerts being held at the Capitol Theater. Mary Lewis was the particular artist of the day and a thoroughly delightful one. In good voice, her rendition of an aria from *La Boheme*, in which opera if memory serves us right, she made her debut at the Metropolitan, brought forth salvos of applause. Miss Lewis was also heard in Rossini's *La Danza*, which, likewise, pleased. It still appears that the soprano is a better concert artist than singer of opera roles. She was a charming picture and hers is a personality that instantly is felt.

The orchestra, under the direction of David Mendoza, played Schubert's Unfinished Symphony, Caucasian Sketches by Ippolitow-Iwanoff and the Rienzi overture by Wagner. The concert was broadcast for the first time during the series.

Roxy's Sunday Concert

An all-Wagner program opening with the overture to the Flying Dutchman, was Erno Rapee's musical offering to a large audience, November 20. There was verve in his interpretation and the orchestra responded well, except that the wind section was decidedly out of tune. The prelude and Liebestod from Tristan and Isolde are always anticipated with pleasure. Mr. Rapee gave dignity to the opening but there was more enthusiasm than pathos in the Liebestod. Harold Van Duzee, tenor, has a real Wagnerian voice, and in the Meistersinger Prize Song found an excellent vehicle for its display. It is to be regretted that he broke the flow of the lovely quality by continually holding the libretto in front of his mouth. In spite of this, it is said that Mr. Van Duzee speaks beautiful German. The Tannhauser overture was well done. The string section was particularly lovely and gave the work that sweep which carries an audience to great heights.

Florence Cole-Talbert

Florence Cole-Talbert, an artist-pupil of Mme. Valeri after a series of European successes, sang for her own folk

at the John Golden Theater on November 20. Her program was unique and unacknowledged, and her diction, together with the genuine feeling with which she invested what she sang, made for an enjoyable afternoon of good music. Mana-Zucca's song, *Cry of the Woman*, was especially well sung. Lydia E. Mason was the accompanist, and acquitted herself creditably.

METROPOLITAN OPERA

MADAME BUTTERFLY, NOVEMBER 14

Madame Butterfly made one of her frequent appearances on Broadway at the Metropolitan's performance on Monday evening. She came in the person of Florence Easton, who sang her sad and delicately turned story with much feeling and in splendid voice. Martinelli was her Pinkerton, and he made light of her love and repented in equally good voice and in straightforward tenor fashion. It was Antonio Scotti who berated him for his folly with fine gesture and so well that this performance was impressive and his sincerity appealing. Suzuki's lot is not a very gratifying one. Ina Bourskaya made the most of the role. Applause was in order for Vincenzo Bellezza's excellent reading of the score. He seemed to touch the very inner meaning of Puccini's exotic picture, and the performance moved with that sweep and haunting touch of foreboding that propels Butterfly to her tragic end. It was a colorful performance in every way. The balance of the cast was made up of some of the Metropolitan's most dependable singers.

NORMA, NOVEMBER 16

Review published in last week's issue.

DER ROSENKAVALIER, NOVEMBER 17

All dressed up in new frocks and new frills, Richard Strauss' *Der Rosenkavalier* came back to the Metropolitan on November 17 to amuse and delight a huge audience evidently steeped in German music and eager to be entertained some more.

There were all the reasons in the world for pronouncing this a beautiful performance. Grete Stoeckgold, new this year, portrayed the part of Octavian with youth, grace and needless to add, exquisite vocalism. Moreover, there was life to her acting—even the manliness needed to portray the part adequately. Richard Mayr, likewise new this season, cleverly impersonated the old Baron, and sang his music with consummate skill. Florence Easton, as the Princess, was all one expected and even more; dignity and beauty featured her work, and the high standard always maintained by Mme. Easton was fully lived up to. Schuetzendorf as Von Faninal, Editha Fleischer as Sophie, Dorothy Manski as Marianne, and Angelo Bada as Valzacchi were excellent, Miss Fleischer making of the youthful daughter a much more interesting character than one was accustomed to. The balance of the cast was likewise good and Bodanzky conducted with his usual skill.

LA BOHEME, NOVEMBER 18

The initial 1927 performance of *La Boheme* on November 18 marked the beginning of Frances Alda's twentieth season at the Metropolitan Opera House, and she had not gone far in the role of Mimi when it was evident that her voice has lost none of its pliability and expressiveness and that she retains all her winsomeness of personality, singing art and ability as an actress. Together with Gigli, who was at his best, Thalia Sabaniewa, a vivacious and vocally excellent Musetta, Didur as Alcindoro, and others of the Metropolitan elect, she presented a Boheme that was in all respects up to the high standard of the season thus far.

Special mention should be made of the Marcello of Giuseppe Danise, whose fine baritone and spirited acting were very much in evidence.

A large and demonstrative audience showed its appreciation of the fine work of the soloists and of the orchestra under Mr. Bellezza.

AIDA, NOVEMBER 19

On November 19 the Saturday matinee audience at the Metropolitan heard the second performance this season of Aida with the new tenor, Frederick Jagel, again scoring an ovation after his Celeste Aida. This young man is apparently becoming extremely popular. He sings well and has surrounded each appearance with interest. Greta Stoeckgold reappeared as Aida and as before gave a performance of unusual merit, as did Margaret Matzenauer the Amneris. Joseph Macpherson's deep voice was heard in the role of the King and Leon Rothier took care of the role of Ramfis. The Amonasro was none other than Giuseppe de Luca, who came in for his share of the plaudits, with Charlotte Ryan singing the music of the hidden priestess, and Paltrinieri do-

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ing his bit as the Messenger. Rita De Leporte and the ballet added to the pleasure of the performance.

CAVALIERIA RUSTICANA AND PAGLIACCI, NOVEMBER 19

The Gold Dust twins, Cavalleria Rusticana and Pagliacci, were given at the Metropolitan Opera House on Saturday evening, November 19, with standees packed to the wall. America's wonder girl, Rosa Ponselle, sang the role of Santuzza in Rusticana with her usual grace, beauty and dramatic fervor. She received a tremendous and deserved ovation. Mario Basiola, as Alfio, gave a fine portrayal of the part and sang well. Others in the cast who added to the artistic performance were Merle Alcock, Philine Falco and Armand Tokatyan.

Martinelli, as Canio in Pagliacci, sang beautifully and as always gave much significance to the role. Elda Bettori (Nedda) was in good voice and did justice to her part.

The Prologue was excellently sung by Danise who is an ideal Tonio. The balance of the cast included Alfio Bedesco (Beppe) and Everett Marshall (Silvio) who added to the fine performance. Vincenzo Bellezza conducted both operas.

SUNDAY NIGHT CONCERT

There was a new singer of Lohengrin's narrative at the Sunday Night Metropolitan Opera concert; he received an ovation for the beautiful rendering of this vocal declamation. The singer's voice was not unfamiliar to opera goers, for its golden quality has always been admired; but this was the first time the artist had been heard in any German aria at the opera house. Although he sang the aria in Italian, it did not seem to matter. Gigli—for it was he—scored anew with the vast audience. Greta Stueckgold, the attractive new member of the German forces, sang an aria from Der Freischütz and did it well; Pavel Ludikar was down on the program for Wotan's Farewell from Die Walkure, which revealed his fine basso; Mario Basiola fared well with an aria from Don Carlos and also joined in the famous La Forza del Destino aria with Gigli, which brought the house down. Then there was the America, Louise Lerch with her lovely soprano, heard in an aria from Die Zauberflöte, while Armand Tokatyan, the Armenian tenor, chose Ah, leve-toi soleil from Romeo and Juliette, in which opera he has been heard many times. Ezio Pinza scored with the La Calunnia aria from the Barber; Editha Fleischer contributed the O wär ich schön from Fidelio and Margaret Matzenauer's opulent voice was heard to advantage in Gluck's well known aria from Orfeo. The Faust trio was sung by Louise Lerch, Armand Tokatyan and Ezio Pinza, while the orchestra, for good measure, added several numbers.

Irma Dubova Well Received in Boston

Irma Dubova, soprano, who recently gave a successful recital in Boston following one in New York, was born in Riga, Russia, and began her musical education when she was eight years old. She studied piano and voice in Moscow, Petrograd and Vilna, as well as in Rome and Berlin. In 1907 Mme. Dubova came to the United States for the first time, but only remained here for a short stay, returning to Russia, where she concertized extensively in



IRMA DUBOVA,

soprano, who made a decidedly favorable impression at her recent Boston recital in Jordan Hall. (Photo by White.)

Riga, Moscow, Petrograd, Odessa, Kohrkoff, Warsaw, and other cities.

The critic of the Boston Transcript, in commenting upon Miss Dubova's appearance there on November 1, said: "Miss Dubova's voice is one of beauty and of considerable power."

The Boston Herald was of this opinion: "A large audience applauded Mme. Dubova warmly. She is blessed indeed with a fine voice, a large voice of warm, beautiful quality.

She uses it very well on the whole, sings with a smooth legato, and, in Russian, with enunciation that sounds distinct."

The Boston Globe stated: "Miss Dubova is blessed with a big voice, of dramatic potentialities. She has learned to sing with restraint as well as with vigor, producing at will tones of agreeably lyric quality by contrast with the intensity and volume she uses at climaxes. It was clear that Miss Dubova possesses the first essential for a concert singer, a fine voice."

Scanland Artist Plays in New Jersey

Pietro Aria, violinist, appeared in concert at the State Normal School of New Jersey in Newark on November 18. He presented an interesting program, and displayed such fine artistry that he completely won over his audience. Mr. Aria is under the management of Harriett Scanland.

MUSICAL COURIER

MUSIC ON THE AIR

In the October issue of the Metronome an open letter was addressed to Merlin H. Aylesworth by Gordon Whyte, associate editor. The subject of the letter, briefly, was that radio broadcasting presents evidences of being self satisfied where instead it needs a showman, as the listening public is slowly becoming fed up with the same round of entertainment. This conclusion was arrived at by Mr. Whyte after logical reasoning amicably expressed. The letter was answered by the president of the National Broadcasting Company in the November issue of the same magazine and in part this is what it said:

"First let me assure you that we of the National Broadcasting Company are far from being self satisfied. The satisfied program director of radio broadcasting has outlined his usefulness and should turn to other fields. There can be no more terrible form of monotony than the unchanged radio program, I, for one, consider that radio broadcasting has passed through the experimental stage and that the listening public will no longer excuse our young industry for mistakes and errors in showmanship. Radio programs which were entirely satisfactory twelve months ago have now lost their originality. It must be admitted that the primary purpose of today's radio is to entertain the public.

"Radio broadcasting is a new art, making no attempt to imitate the newspapers or concert or stage performance prepared for the visible audience who can see us well as hear.

Certainly a new type of showmanship must be developed by this new industry, and I prophesy that the radio showman of the future will be as great in his field as the concert master or the theater showman of today.

"Our problem is to build real ear entertainment. The problem of the stage and the concert hall has been solved by the experience of many years during which many methods of entertainments have been tried.... Nobody realizes better than we do the necessity for improving methods of presenting the talent at our disposal.... It should be borne in mind, however, that amusement is not the one and only objective of radio broadcasting. It is the largest and most popular field at the present moment, but as time goes on.... the public is sure to demand a diversified program.

"For this reason the ideal showman of radio, if such exists, should possess all information and specialized training and in addition he must have what is known in the literary world as 'Editorial Instinct'—that faculty of sensing what the public wants and the ability of providing for that need. In place of the radio showman I would substitute a Managing Director of Programs with the instincts of the showman but with the broad cultural training of the popular editor, and experienced in avenues of approach to the public. Such a man, if he exists, could do wonders in an organization way."

(Continued on page 41)



First New York Concert of 24th Season Town Hall, November 8

A packed house of music-lovers welcomed back this unique organization. The playing of the musicians had all its old ravishing beauty of tone, exquisite refinement of phrase and shimmering play of color.—*Times*.

They gave a fine performance of rich singing tone and the sense of unity that has long featured the work of this famous quartet. The audience was capacity.—*Tribune*.

The Flonzaleys covered themselves with glory as usual, for they are artists in the deft witchery of chamber-music, and gave remarkable evidence of that wizardry of technic in which they excel.—*World*.

The Flonzaleys were wholly captivating, playing with fascinating grace and sentiment, with distinguished finesse of color, tone, and rhythm native to their style.
—*Sun*.

A fine performance, very clear and polished, as it could have been by no other quartet.—*Post*.

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OR PERHAPS IN
ANY OTHER.
—*Journal*.

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ILSE NIEMACK



Photo by Townsend

Critical Opinion of New York Recital Sunday Afternoon November 13

"A rich, warm tone, large in volume and of exceptional beauty in broad cantilena, was the outstanding feature of a violin program furnished by Ilse Niemack. This wealth of voluptuous tone lent distinction to that ancient warhorse, the Chopin-Wilhelmi Nocturne in E Flat, which was altogether delightfully interpreted."—*New York Evening World*.

"In her playing Miss Niemack showed the warm, sizable tone and the sincerity which marked her recitals in the past."—*New York Times*.

"Ilse Niemack, violinist, officiated at the recital baptism of the Gallo Theater yesterday afternoon. She began with a grave by Friedemann-Bach, played with serenity and noble expression. A prelude by John Sebastian Bach was interpreted with the breadth and earnestness that proved the performer's understanding of his message."—*New York American*.

"Miss Niemack, who has been heard here in recital more than once in recent seasons, is not lacking in technical skill and has a tone of very good size. At its best, the quality is praiseworthy, warm, clear and mellow."—*New York Herald Tribune*.

"As the first soloist to grace the platform of the Gallo Theater, in between the two weeks' stay of the San Carlo, the violinist provided a fitting dedication to the theater in the realm of concert work. The violinist quickly showed a more than satisfactory technique, good tone, and a keen musical intuition."—*New York Morning Telegraph*.

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FUNDAMENTALS OF VIOLIN-PLAYING

By George Lehmann

In the issue of November 17 the MUSICAL COURIER published the first part of this exceedingly interesting article on the "Fundamentals of Violin-Playing," by George Lehmann, well known violinist, teacher, and writer. The following is the second installment in a series of eight. The third will be printed in a later issue.—The Editor.

THE RIGHT HAND

Dr. Steinhausen, a German physician, published a book (early in 1900) the obvious purpose of which was to enlighten professional and amateur violinists. His book treated numerous questions which, he maintained, were either wholly misapprehended by pedagogues in general or suffered such confusion in their minds that the student-world was necessarily being misguided on vital fundamentals of the art of violin-playing.

That the statements and conclusion of an amateur are rarely regarded very seriously by professional violinists is not unnatural; but there is this to be said in favor of some, or even many, of Dr. Steinhausen's statements, namely, that he sought to confirm them with illustrations and scientific facts which few professional violinists were in a position to question or to refute. In other words, Dr. Steinhausen was an able anatomist, and in his discussion of things violinistic, he not only utilized his knowledge of anatomy to carry the points he endeavored to make, but, being in undisputable possession of scientific facts, he challenged professional violinists and teachers to disprove his various statements.

On all questions purely anatomical, surely Dr. Steinhausen was correctly informed. When it came to such questions as ligaments, muscular actions and reactions, to bone-formations and the general structure of the human arm, the worthy Doctor easily triumphed over violinists who had never entered the dissecting-room and who, as a rule, knew as little about such matters as the average business man knows about an orchestral score. Nevertheless, this zealous German investigator easily erred in some of his conclusions, for the simple reason that technical achievements do not necessarily depend upon anatomical facts and conditions. Indeed, on this point we can easily convince ourselves.

Any two violinists, of practically similar physical structure, and simultaneously trained by the same teacher, will almost inevitably achieve results differing in a marked degree where beauty and mastery of technic, tone and style are concerned. The principles of good bowing may be equally clear to both players, and neither may have any physical advantages over the other, yet the playing of one, for example, is characterized by certain brilliancies of bow-technic (notably staccato bowing), whereas the other has striven in vain to acquire more than commendable ability.

Briefly, similar training and similar physical conditions do not necessarily result in similar attainments because, mentally and temperamentally, the two players are differently constituted, and, above all things, because there are such elusive and indefinable shades of difference in the musical and instrumental gifts of different individuals.

When Dr. Steinhausen published his book, comparatively little of a lucid and convincing nature had been written on the subject which had engrossed him for many years. Celebrated violinists—notably Spohr and de Beriot—had written "Violin Methods" which were widely regarded as masterpieces of guidance and injunction for the aspiring violinist, but no marked differences of opinion existed formerly as to the best or correct procedures in the acquisition of a fine technic. Nowadays, however, we are confronted on every side with the widest divergence of views, more especially on vital questions related to the right hand and arm.

How these differences of opinion have come into existence it is not difficult to understand. They originated quite as naturally as the numerous and harmful editions of Fiorillo, Kreutzer and Rode, and the mutilated editions of such great exponents of their art as Vieuxtemps and Wieniawski. Almost every violinist in public favor has yielded to the temptation of publishing his own peculiar version of accepted masterpieces (and of this we shall have more to say in the future), and some of these players have promulgated their ideas regarding the right hand and arm—ideas based not upon reason but rather upon individual peculiarities. Thus we have today distinctly different "methods" of employing the right hand, each claiming superiority over the others, and each enjoying a designation which identifies the "school" of violin-playing from which it emanates.

All this of course, may be highly gratifying to the violinist whose name is so closely associated with a distinct "method" of bowing, but the harm it works in the student-world is most deplorable. For, everything considered, such "methods," when they result from the peculiarities of any player, are things to be shunned, not adopted, and their general application is as pernicious as it is harmful.

True progress in any direction is always desirable, always to be welcomed. Any evidence of better, more helpful methods leading to definite or general achievement deserves not only serious consideration but grateful acceptance; but what, at best, are the various ideas that have been promulgated in recent years concerning the technic of the right hand and arm? Are they, we must ask ourselves, the result of logical experiment and earnest investigation, or have they proven, upon examination, to be nothing better than physical peculiarities of their progenitors?

If cold reasoning and experience convince us that some departure from accepted methods, however radical, points to higher achievement or that it simplifies the process of acquisition, it would be folly to reject the opportunities for advancement offered by such a change; but when we are asked to accept a "method" of bowing that refuses to recognize long and firmly established principles of technic, and on no better or safer ground than a popular violinist has adopted such a "method" in his own work and is spreading its "principles" among his disciples, it would be something worse than folly to adventure in such an uncertain and unproven field.

Now, what are really the facts concerning the long-accepted position of the right hand and fingers? They are extremely simple, and applicable in all cases where no physical abnormalities exist. The fingers are kept together, in a curved or rounded position of the hand, and the first digit is so placed that its weightiest point of contact with the bow is close to the second joint. The position of the thumb is approximately opposite that of the second finger, with

which it comes into contact when the hand grasps the bow. And that there should be no inward pressure of the thumb-joint is absolutely logical, if only because this results in rigidity of the whole hand and wrist.

This rounded position of the hand, with the fingers resting on the bow in close proximity to one another, and the thumb falling at a point approximately midway between the first and fourth fingers, was never adopted arbitrarily or because of any one man's physical peculiarities. It is the natural position for the hand, the fingers and the thumb to assume, and when the hand grasps a violin bow it just as naturally inclines to the left because of the pressure of the first finger against the bow.

No novice, of course, finds it so simple a matter to grasp the bow correctly as might be inferred from any verbal description of such an apparently uncomplicated operation. But that is neither here nor there. The strikingly interesting points for all inquiry on this subject are whether there is complete justification for the injunctions laid upon the first finger and the thumb, or whether recently promulgated theories offer better results for the development of tone and technic. So far as the thumb is concerned, nothing is more easily proven than that an inward pressure of its joint causes muscular rigidity. Such pressure taxes severely the muscle which lies between the base of the thumb and that of the first finger, and when such pressure becomes chronic, the hand can endure no strenuous or prolonged effort.

Furthermore, such inward pressure immediately affects all four fingers, causing them to assume a flat or straightened position on the bow, and thus, in turn, causing general rigidity of the hand. Similarly, an undesirable effect is produced if the first finger clutches the bow and is widely separated from the second finger. And that these are inevitable results of the causes mentioned, can be easily demonstrated either with or without the bow.

What, then, can be said in favor of any manner of holding the bow which opposes the principles generally adopted by the leading players of the past? Physically and fundamentally, the changes that have been advocated by some players are thoughtless and dangerous. But it has gone so far that physical peculiarities are designated as the characteristics of a "school" of violin-playing, and too many students—and even professional violinists—are thus trapped by silly theories built on sand.

All of which reminds the writer of Joachim's habit of pointing the first finger of the left hand in an upward direction when this digit was unemployed on the fingerboard. Players of but little knowledge and experience can easily appreciate that such a habit is purely the result of early carelessness, and that it is a decided disadvantage in the development of left-hand technic; yet a large number of violinists who studied with Joachim, gifted and otherwise, imitated their master in this respect, giving no further thought to the question of whether Joachim's peculiarity was in some way associated with his mastery of left-hand technic, or whether it was simply the result of a careless habit which he had failed to overcome.

(To be continued)

YELLY D'ARANYI'S SUCCESS IN AMSTERDAM

Hungarian Violinist Makes First Appearance With Concertgebouw Orchestra

AMSTERDAM.—The Egmont Overture seemed to contain added beauties at its recent performance here under the baton of Monteux. It introduced an interesting afternoon, followed, as it was, by the Mozart D major violin concerto, played by Yelly d'Aranyi, who made her first appearance with the Concertgebouw orchestra on this occasion. Miss d'Aranyi has the true violinistic spark as well as a superior intellect, which was revealed in her interpretation. Moreover she has a beautiful tone, lightness, sparkle and wit.

Another side of her versatile nature was shown later in the Tzigane of Ravel, which by the way, is dedicated to her. Here she displayed fire, tantalizing rhythm and a broad style. The orchestra supported her in a masterly fashion for Monteux excels in the conducting of modern French music. We recognized his excellence even more clearly in the two Nocturnes of Debussy, which he imbued with a colorful atmosphere, and in Till Eulenspiegel, this last a clear-cut, brilliant example of monumental tone structure. The concert was a great success.

K. S.



THE GRAND OPERA ENSEMBLE, consisting of Theodore Webb, baritone, Giuseppe Di Benedetto, tenor, and Genia Zielinska, coloratura soprano, who gave a concert in Warren, Pa., as the opening attraction of the Men's Brotherhood Course. Over five hundred persons attended and gave the artists a well earned reception. Commenting upon the singing of Miss Zielinska, the Morning Mirror said: "Her opening number, Caro Nome, showed her beautiful range in voice which has classed her with the leading sopranos of the present day, and she won her way into the hearts of her audience."

BOSTON

GEBHARD TO BRING OUT NEW WORK

BOSTON.—Heinrich Gebhard, Boston pianist and composer, wrote a new work last summer which will receive its first performance at the opening concert of Nicholai Slominsky's Boston Chamber Orchestra on December 20, in Jordan Hall. This composition was written at the suggestion of Mr. Slominsky, who asked Mr. Gebhard last spring if he would compose something for him and his orchestra that could be performed this winter. The composition is "A Divertissement for Piano and Chamber Orchestra," in two movements. It is, in a sense, a miniature concerto since it has a very effective piano part. The piece is decidedly modern in spirit and might be called a musical sequel to Mr. Gebhard's Fantasie for Piano and Full Orchestra, which was performed by the composer and the New York Philharmonic Orchestra under Mengelberg in 1925 with great success. On the occasion of the first performance of Mr. Gebhard's new work in Boston, the composer himself will play the piano part.

IRMA DUBOVA

Irma Dubova, Russian dramatic soprano, who, ably assisted by Walter Golde, accompanist, gave a recital in Jordan Hall, was heard in an interesting program which included Russian songs by Gretschanski, Moussorgsky and Rachmaninoff; the aria, *Suicidio*, from *La Gioconda*; Italian pieces by Recli and da Gagliano; German songs of Strauss, Reger and Brahms, and songs in English by La Forge, MacDowell, Griffes, Woodman and Besly. Miss Dubova made a favorable impression. Her voice is a true dramatic soprano, agreeable in quality and of generous range. She has, moreover, a dramatic temperament and the requisite imagination with which to give each song its appropriate color. As was to be expected, she was especially effective in the Russian pieces. An audience of good size was enthusiastic.

PAULINE DANFORTH

Pauline Danforth, a rising pianist of this city, gave her annual Boston recital in Jordan Hall. Her program reflected credit on her musical discrimination and judgment. Opening with four pieces by Scarlatti, she passed to a group of three pieces out of Debussy, proceeded to three numbers by Ravel and brought her program to a close with an ingratiating performance of the ever-lovely G minor sonata of Schumann. Miss Danforth advances steadily as an artist. To begin with, her technic is adequate to the demands of whatever music she sets out to play, and she uses this technic not as an end in itself, but rather to project the mood of the piece in hand. Endowed with subtlety and sympathetic insight, she can be poetic without being maudlin. In short, she is highly satisfying as pianist and artist, and her audience was quick to show its appreciation of her fine qualities.

CHARLES ANTHONY AND WILLIAM HEYL

Charles Anthony and William Heyl, pianists, gave a pleasurable exhibition of their individual and collective abilities at a recital in Jordan Hall. Mr. Anthony confirmed the good impression that he had previously made here in pieces by Haydn, Paradisi and Debussy. Mr. Heyl displayed technical and musical gifts in Scriabin's Sonata op. 64. Together they were heard in Reger's variations and fugue on a theme of Beethoven and in Rachmaninoff's suite for two pianos, op. 17. An interested audience gave frequent evidence of pleasure.

JOSE ECHANIZ

José Echaniz, pianist, who also gave a recital in Jordan Hall, was heard in a diversified program that comprised Busoni's arrangement of the Bach Chaconne, the B minor Rhapsody of Brahms, and numbers labelled Chopin, Debussy, Kreisler-Rachmaninoff, Albeniz-Godowsky, Granados, Grieg and Liszt. Mr. Echaniz disclosed a brilliant technic, lovely tone and the ability to grasp and impart the emotional import of music. He is a young artist of uncommon potentialities as a virtuoso, and his career will bear watching. Certainly his audience here gave him a very warm reception.

BRUCE SIMONDS

Bruce Simonds, pianist, at his Jordan Hall recital, as usual presented a list of pieces reflecting his admirable discernment and musical erudition. From Bach he drew the G major Toccata and from Chopin the F sharp major Impromptu, three studies and a fantasy. Between stood the Prelude, Aria and Finale of Franck, Brahms' variations on a theme by Paganini, and a lighter miscellany from Smetana, Stepan, Bartók, Dohnányi and de Séverac. It is late in the day to enlarge upon Mr. Simonds' virtues as a pianist. Technically, musically and temperamentally he is an artist of unusual gifts. Highly sensitive and endowed with unfailing taste, he invariably gives pleasure such as few of the younger generation of pianists vouchsafe their audiences. An audience of good size was keenly appreciative.

DOROTHY RICHARDSON

Dorothy Richardson, contralto from the studio of Aimée Spurr, gave a recital for the benefit of the North Cambridge Community Church building fund in Steinert Hall. Miss Richardson repeated the success which she had here last season, giving a program which included numbers by Caccini, Sarri, Bononcini, Tschaikovsky, Wagner, Brahms, Quilter, Coleridge-Taylor and La Forge, as well as three negro spirituals. Blessed with a warm voice of beauty and power, Miss Richardson uses it in a manner to reflect credit on her teaching. She phrases musically and gives due emphasis to the emotional value of text as well as music. Miss Richardson was warmly applauded.

J. C.
(See additional items on page 49)

Dayton Choir at Montclair

The Dayton Westminster Choir, John Finley Williamson, director, gave a concert at the High School in Montclair, N. J., on November 16. The program consisted of four groups, the first being devoted to works of the polyphonic school and the others to modern music including at the end three choruses by Americans, among them a spiritual by Nathaniel Dett. Another American work on the program was by David Hugh Jones, a student in the Dayton Westminster Choir School. This work was heard on this occasion for the first time. It is entitled *God is a Spirit* and is a work that shows Mr. Jones to be a composer of rare

gifts, possessing a genuine flow of melody and contrapuntal knowledge that makes it possible to express his thoughts with freedom and ease.

The singing of the Dayton Westminster Choir is extraordinarily fine. The members of the Choir are all of them trained musicians who are studying at the Choir School, which is a school for church music directors. Every member of the Choir, therefore, studies music in its various branches; the voice, several instruments, harmony, counterpoint, composition, directing, stage deportment, and so on. Naturally the singing of such a group of musicians under the directorship of so inspired a man as Williamson is of a quality difficult to duplicate. In such extraordinarily difficult music as Bach's *Sing Ye to the Lord*, the Choir made a splendid showing, and its performance was no less praiseworthy in works by Grieg, Brahms, Dvorak, Lutkin, Dickinson, and others. There was a large audience, a great deal of enthusiasm, and a number of encores were given.

Althouse to Dedicate Pythian Temple

The auditorium in the Egyptian Temple of Music in the new building recently erected by the Knights of Pythias on Seventeenth Street near Broadway is the newest and one of the most luxuriously fitted up auditoriums in New York. The background consists of black marble with ornametations of white marble and gold. The lack of garishness in the combination is a feat of decorative art. The illuminating process is subtle, clever and adjustable in varying degree. About two million dollars have been spent to complete this structure, of which one of its happy features is its acoustic properties. Talking from the stage softly one can be heard in any corner of the auditorium as if there were no space at all. This advantage permits a pianissimo with ease and without the fear that the sound will not carry nor be absorbed.

The box office and the elevator entrances are on the street level at the right of the black marble lobby. The



PAUL ALTHOUSE,

tenor, who will be heard in his first New York recital at Pythian Temple on Sunday afternoon, November 27, with Charles Albert Baker at the piano. Mr. Althouse was selected to open the new auditorium of the Pythian Temple. (Photo © by Underwood & Underwood.)

elevators take the audience past a lovely mezzanine to the auditorium entrance on the floor above. A feature of the hall is the Green Room, which is very large and which is



ENTRANCE TO PYTHIAN TEMPLE

the newest and one of the most luxurious concert halls in New York, which will be inaugurated with a concert by Paul Althouse, tenor, on November 27.

directly connected with the concert hall. The entire side of the hall can be opened to visitors after a recital by means of three double doors which are swung open electrically. The dressing rooms and organ are other features on which much attention has been spent, and the hall itself seats several hundred more than the former Aeolian Hall, having a balcony of five hundred seats.

The inauguration of this new temple of music will be properly and appropriately celebrated when Paul Althouse will begin his 1927-28 season in New York, on November 27, with a concert in this hall. Though Mr. Althouse was one of the leading tenors of the Metropolitan Opera Company some years ago and has sung in all the prominent cities of the United States, Canada and Australia, he has never appeared as recitalist in New York. The program will include songs in French, English, German and Italian, the featured aria being the *Somni Dei* from Handel's *Radamisto*.

Schedule for New York String Quartet

Beginning November 28, the New York String Quartet will play ten concerts within twelve days, the dates being as follows: November 28, Cape Girardeau, Mo.; 30, Ottawa, Ill.; December 1, Rock Island, Ill.; 2, La Porte, Ind.; 5, Bedford, Ind.; 6, Bloomington, Ill. (afternoon and evening performances); 7, Lafayette, Ind.; 8, Battle Creek, Mich.; and 9, Muskegon, Mich.

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November 24, 1927

MUSIC AND THE MOVIES

MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

E. F. ALBEE REPLIES

Robert E. Sherwood, in the New York Evening Post, recently said: "While the Capitol, Roxy and Paramount theaters are rolling up huge profits in New York, Keith-Albee's Palace Theater—the foremost vaudeville house in the world—is coming perilously close to the red ink."

This caused E. F. Albee to look over his statements at the Palace, with this result since the season officially opened: Week starting September 12, profit, \$6,177.20; week starting 17th, profit, \$5,364.16; week September 24, profit, \$7,964.40; week October 1, profit \$5,432.80; week October 8, profit, \$6,119.00; week October 15, profit, \$6,812.40; week October 22, profit, \$7,972.00.

The result is forty per cent higher than the same period last year. The current programs at this vaudeville theater show no scarcity of new and distinguished offerings.

The same high average of prosperity is reported in every Keith-Albee stronghold, and in the West, the affiliated Circuit, the Orpheum, shows a like condition of affairs.

Mr. Albee goes on to say that the truth seems to be that many chroniclers of movie affairs are not equally well informed about the vaudeville situation. They do not seem to realize that he has built up the greatest theatrical institution ever known. The circuit he controls has not been built up in mushroom fashion but has been developed slowly and surely over a period of forty years until today vaudeville has become known as the most truly American form of amusement. Something like nineteen millions of people attended vaudeville theaters in America in a single week when the attendance was polled during the N. V. A. celebration last year.

More vaudeville artists have routes this year than ever before in the history of the Keith-Albee offices, and twenty-four new vaudeville theaters now under construction will open before next March.

Mr. Albee in conclusion claims that some of the other branches of the theater may have plenty of occasion to worry—but not the big time vaudeville.

AL JOHNSON'S TASTE NOT CATHOLIC

The most confirmed movie fan in New York seems to be Al Jolson. To all appearances, however, his taste is anything but catholic. Most lovers of screen fare, while they prefer certain types of pictures, do manage to see pretty much everything that is offered. They certainly see all the stars. Not Al Jolson. He acts as if enraptured over just one star and up-to-date there is not the slightest indication that he is tiring of his work. The particular star of the black-face comedian's fancy is Al Jolson and since the latter's visual and audible shadow has been occupying the screen at the Warner Theater in *The Jazz Singer* he has been a constant visitor to the house. While Jolson worked on the picture for fully three months, and has seen it many times since its completion, he seems to get a new kick out of it every time he sees it. He is not the only one, however, to get a kick out of it. The picture has been drawing a succession of capacity audiences to the Warner and there have been many occasions when twice as many people as the house can hold have applied for seats. The advance sale for *The Jazz Singer* has broken the records previously established at the house by *Don Juan* and *Old San Francisco*, and is of such proportions that, in the vernacular, it is already a certainty that it will "sit pretty" until after the Christmas holidays.

TOPSY AND EVA HERE

Topsy and Little Eva of Carl Laemmle's Uncle Tom's Cabin arrived here Monday on the Twentieth Century. They plan to visit the Central Theater where the film that introduced them to motion picture audiences is playing. For their work in this production they received not only the praise of the critics but long term contracts with the Universal Pictures Corporation. And—oh yes!—Topsy is Mona Ray and Virginia Grey is Little Eva.

CIVIC REPERTORY FOR COMING WEEK

With *The Good Hope* being played on both Thursday evening, November 24 and at the matinee Saturday, the Civic Repertory Theater will present *The Cradle Song* on Friday evening and *Three Sisters* Saturday night.

The repertory for the week beginning November 28 is as follows: 28, Monday evening, 2 x 2 = 5; 29, Tuesday evening, *The Good Hope*; 30, Wednesday matinee, 2 x 2 = 5; 30, Wednesday evening, *The Good Hope*; December

1, Thursday evening, 2 x 2 = 5; 2, Friday evening, *The Cradle Song*; 3, Saturday matinee, *The Cradle Song*; 3, Saturday evening, *The Good Hope*.

GOLDEN DAWN TO OPEN SOON

The new Hammerstein musical show, *Golden Dawn*, starring Louise Hunter, former Metropolitan Opera soprano, will open in New York on November 30, a week later than previously scheduled. Philadelphians like it so well that the engagement has been extended two more weeks.

IOLANTHE

About eighteen months ago Winthrop Ames began his successful series of Gilbert and Sullivan operas with *Iolanthe*, or *The Peacock and the Peri*, which was produced at the Savoy Theater in London and at the Standard in New York the same day—November 25, 1882. *Iolanthe* was presented for the first time this season on November 14, with practically the same cast as last season except that Fred Wright replaced Ernest Lawford as the Lord Chancellor, Bettina Hall was the Iolanthe and Virginia Fox was Celia. The performance was excellent in every respect. The chorus of fairies was youthful and fresh in looks and voice, and moreover, danced with light feet, which is something for which to be thankful. The male chorus also sang well, each and every one taking an interest in his individual part and thus making the result mighty good. The orchestra played the tuneful—and always welcome—score in capable fashion, thus due, perhaps, to the leadership of Sepp Morscher.

The solo voices were of admirable quality, so much so that one was at once impressed with the general vocal standard of the company. Vera Ross' rich contralto voice was again heard as the Queen of the Fairies and Bettina Hall, new as *Iolanthe*, made a slight, charming appearance and revealed a voice of agreeable quality. Lois Bennett scored with the audience, and justly so, for she possesses one of the best soprano voices on the New York stage today. She is a dainty little person and for her size the voice is surprisingly big and with a resonance that is remarkable. Clear diction was another asset.

John Barclay and William Gordon, old favorites, lived up to their high standard as did also William Williams, who while not possessing a remarkable voice, is a routined artist and one that can be depended upon for a good performance. Fred Wright was an improvement over Mr. Lawford; he was amusing and gave the audience a couple of hearty laughs.

See *Iolanthe*! It's at the Royale Theater every Monday night, and proves that Gilbert and Sullivan have not lost their charm.

THE PARAMOUNT

It is seldom that one meets disappointment at the big Broadway movie houses these days. Each week, it seems, finds new and even more interesting programs delighting the huge audiences that daily clamor for admission.

At the Paramount this week one gets aplenty to appease his appetite. First the orchestra plays its way to favor, and then weaves its lovely music into the haunting strains of Amy Woodforde-Finden's beautiful Indian Love Lyrics, bubbling over with Oriental flavor. To add impressiveness, if such were needed, the curtain rises on an Oriental scene with dancers portraying the thought of the tune. Moving pictures skillfully blend into the setting carrying out the story of Laurence Hope's *The Garden of Kama*. The audience at the opening performance applauded enthusiastically.

Kosloff and his Paramount Stage Orchestra offer several melodious selections, and in turn a number of clever vaudeville stars are added. Louise and Andrew Carr, brother and sister, dance, and then Kosloff introduces their mother and father, who duplicate the steps they danced years ago at Hammerstein's. Ross and Gilbert offer A New Conception of Blues which the audience likes, and Lew Fink amuses with his dancing; he is called the Human Vacuum Cleaner, and he certainly wipes up the floor. Nina Hinds and Pearl Leonard sing and play three popular numbers, and, last and best, the Kikutas Japs give an exhibition of juggling and tumbling that is hair-raising.

Bebe Daniels even beats her best in the feature picture, She's a Sheik. As Zaida she proves as fine an actress as the writer has seen on the screen in many a day. Moreover, the picture is well produced. Jesse Crawford at the organ features songs by Berlin and W. C. Polla, and the Paramount News and a Krazy Kat Cartoon offer added enjoyment.

THE CAPITOL

The Capitol stole a march on all the other Broadway houses this week when it secured "the girl of the hour"—Ruth Elder—who is appearing at four shows in *Hello, Ruth*, a revue, in which she tells of her trans-Atlantic flight and in the finale is seen in an aeroplane suspended in mid-air over the stage. Of course one does not censor the Capitol for making the most of this opportunity but rather admires the cleverness of the Loew Circuit over which Miss Elder will tour for one hundred days at \$1,000 per. People will doubtless flock to see the girl aviator. It's natural that they should and the box office coffers will be filled. However, we wonder how her presence will be received elsewhere. The Saturday audience did not give Ruth Elder a "Georgia Cohan Hip-Hip-Hurrah" demonstration. Her speech was rather nervously delivered (evidently she had not fully memorized it) and there was no great pull, as far as we could see, of popularity, as she stood on the stage clad in characteristic knickers and sweater, with both hands thrust in her pockets. A little more dignity on Miss Elder's part would have been more in keeping. The toy plane exit was strictly in bad taste for Miss Elder, but not for the Capitol management which is paying her such a large fee. Benny Rubin, the Dooley Twins, Joe Ross, Arthur Ball, the Chester Hale Girls (doing a charming number) and the Capitols

AMUSEMENTS

POP. MAT. DAILY 2:45



CAPITOL

"THE 13th HOUR"

with Lionel Barrymore, Charles Delaney and Jacqueline Gadsden
A Metro-Goldwyn-Mayer Picture

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10 PERFORMANCES commencing DECEMBER 1

GALLO THEATER, 54th St., West of Broadway
with Walt Roesner making his guest conductorship appearance, rounded out the act. Even Dr. Billy Axt and David Mendoza got out their pens and wrote a special song for the occasion, called *Flaming Ruth*.

There was an American composer's Southern Rhapsody as the overture. Hosmer's work was given a splendid reading by Mr. Mendoza and his men. After that came the always welcome news reel. Metro-Goldwyn's *In Old Kentucky*, with James Murray, formerly a Capitol Theater usher, and Helene Costello, is the feature picture. For those who particularly follow the racing game, it offers thrills and interest.

THE STRAND

The best feature, to our mind, of this week's bill at the Mark Strand Theater is Nat Shilkret and his Victor Salon Orchestra. The orchestra plays mighty well and the audience feels it hasn't had enough of it by the end of the program. Mary Berne, soprano, had a little difficulty in getting started in Irving Berlin's latest, *The Song is Ended*, but did reveal a good voice. Colin O'More, an old favorite, chose two songs, *Garden of Roses* and *Mother O'Mine*, for his contributions. His average with the audience was fair. Then came Anatole Bourman's Ballet, *The Dream Fountain*, with Helen Denison, a gifted dancer, assisted by Everett Llelan, who strongly resembles John Barrymore in figure and profile. To Liszt's Liebestraum they danced, while the Liebling Singers and Mark Strand Male Chorus joined in vocally, seated behind the flowing waters of the fountain. It was all most effective. Mississippi (a Tone Journey) in four movements by Ferdie Grofe, could have been played by the orchestra only and have been enjoyed as much. Paul Haaken was mildly interesting; Old Creole Days (a Spiritual) was nicely sung by the Liebling Singers and the Male Chorus, while the finale, *Mardi Gras*, with Joe Niemeyer, who certainly can dance, brought the suite to a close.

The feature picture, *The Gorilla*, with Charlie Murray, furnished many thrills and laughs throughout its mystery. The musical accompaniment, most fitting, was conducted by Alois Reiser. Flying Fishes and the Topical Review completed the program.

ROXY THEATER

A paraphrase on Irving Berlin's *The Song is Ended*, played on the large Kimball organ, ushered in the programs of Rosy for the week of November 19. Though musically there was no connection of themes between this number and the Pagliacci overture with which the orchestra followed yet the title of the number and the story of Pagliacci seemed



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to attempt to give a key-note to the picture of the day, Good Time Charley. This is the story of the beloved actor who becomes famous on the East side with a troupe but who does not realize that great actors are born and not made. His pathetic attempts to reach Broadway and the realization of this dream in his daughter Rosita, while he still struggles along hiding his poverty and desolate condition from her, form the nucleus of a too tearful story. There are spots in the play, however, as portrayed by Warner Oland as Charley, that give evidence of genuine dramatic feelings. His facial expressions were at times overwhelming in their appeal, but it seems queer that the movies have not yet learned the secret of leaving something to the imagination. The emotional ideas are too heavily put on, just as in his attempt to extract the last atom of feeling from his players, Charles Previn played the Vesti la Giubba from Pagliacci too slowly. There is no tenor living who could sing it at such a tempo. Helene Costello, as Rosita, was charming.

The divertissement took one into "the land of cotton" in the fantasy of the South. Crinoline ladies sitting under a drooping willow with a big southern moon hanging over the river banks, and Old Black Joe crooning I'm Comin' with all the favorite southern songs interwoven, were the material out of which a delightful sketch was formed In a Woodland Fantasy, Maria Gambarelli, as the fairy in the midst of many woodland sprites, cleverly costumed, danced such dances as the imagination might picture fairies and sprites would dance. Limber and fleet they fitted perfectly in the lovely woodland setting of trees with a waterfall in the background. Tinkle Tot presented Russel Marrett's Sixteen American Rockets. For precision of technic these ladies came close to the ability of the famous Wooden Soldiers. A tableau, the First Thanksgiving, picturing Pilgrims on the way to Church, and a Prologue sung by Douglas Stanbury, were finishing touches of charm.

COLONY

Four a day, super-specials, and seclusion have taken Francis X. Bushman's name from the frosted light rows of cinema marquets. He has bobbed up this week over the front door of the Colony in a picture called the 13th Juror. There was everything in Mr. Bushman's performance of the trusted lawyer and good friend to indicate that the movie hero holds the secret of good pantomime. Mr. Bushman's work is even and convincing, despite the number of close-ups which show him to be quite the youngish, debonair gentleman who used to fill moving picture houses (which have since become "cinema shrines, cathedrals," etc.), and his arms are still quick to strike a gathering pose. The picture itself is a tricky melodrama, and there are two bits of atmosphere which are enough to make it good. It is the first time we have seen a court scene in which the judge twitted a bit, as they must, from the monotony of procedure, and then the two reporters used pencils without erasers. Motion picture reporters are prone to use new swanky pencils with new unused erasers. It's just all wrong.

The Colony Theater has learned the value of news reels, and for the first time in many moons we have a series of mighty interesting pictures. News reels are regarded by many as the highlight of the program, and it is hoped that the Colony will continue to give them such attention in the future.

Where was Hugo Riesenfeld? His unique prologues, his snappy overtures were not among the novelties. Some of the most choice prologues along Broadway have been of his making, and if his gift for production is to go begging, it won't be unnoticed.

SORRELL AND SON

Despite the diversified opinions of the film reviewers, Herbert Brenon's production of Sorrell and Son, based on Warwick Deeping's novel, offers much to interest the movie fan. The story of the self-sacrificing father's devotion to his motherless son is well acted, particularly by W. B. Warner of King of Kings repute, and by Mickey McBan, excellent as the six-year-old Kit. Such names as Anna Q. Nilsson, Carmel Myers, Norman Trevor, Louis Wolheim, Alice Joyce, Nils Asther and Mary Nolan, the former Imogene Wilson, appear in the cast. Their work is as varied as their names. On the whole, however, they contribute something more or less to the film which makes it an evening's entertainment at the Rivoli. Mr. Brenon's directing is strongly felt and he has screened some beautiful scenes of English country. There is also a musical synchronization that creates the proper mood and lends atmosphere.

THE MIKADO

If one is a lover of the tuneful Gilbert and Sullivan operas he should not fail to hear Winthrop Ames' production of, perhaps, the most popular of this famous team, The Mikado. There is a capital cast that boasts many good voices, and the musical direction is entrusted to Sepp Morscher, an experienced musician. Fred Wright, a recent importation from London, is excellent as Ko-Ko and John Barclay is the familiar and towering Mikado. The voice of William Williams fills adequately the role of Nanki-Poo and the young wards of Ko-Ko are sung by Lois Bennett as Yum-Yum, S. Suissabell Sterling as Pitti-Sing and Bettina Hall as the Peep-Bo. Each is charming in her own right, and especially so Miss Bennett, who warbles her tunes with sweetness and much clarity of tone. Vera Ross' rich voice is a contrast as Katisha. A chorus of real voices provide an admirable background for the solo voices, which leads us to say that better all around singing would be hard to find anywhere in New York.

PALACE

There are three contenders for the first honors this week at the Palace and each scores in his own particular way. The Duncan Sisters, a hold-over act, entertain with new songs and antics. One spying Eddie Cantor in a stage box at the Monday afternoon performance planted a kiss on the

MUSICAL COURIER

comedian's cheek and asked if he had ever had a sore knee "like hers." To the audience's glee, Cantor pulled up his trousers and showed her that he really had! Then there was Yvette Rugel, always a favorite, returned somewhat plumper, but with the same excellent voice. She opened with the big aria from Cavalleria Rusticana rendered with depth of feeling, and followed with several songs, including Cherie, Me and My Shadow, Irving Berlin's The Song is Ended, Swanee River, etc. She scored a hit. Fannie Brice received an ovation and she can always be counted upon to give a good entertainment. Miss Brice has several new frocks and new songs and there are also some of the old favorites including Lovely Spring. Miss Brice's conception of a Jewish mother taking her family to the sea-shore is a "scream." Ruiz and Bonita, with the Gel-Mann Novelty Quartet, offer a good act. Others on the program are Frank Davis and Adele Darnell, The Kitayamas, Claude and Lucille Fondaw, and Joyner and Foster, the latter poor.

The feature picture is The College Hero with Bobby Agnew, Pauline Garon, Ben Turpin and Rex Lease. If one is a football fan he ought to see this picture which has pep, excitement and laughter.

AMERICAN LABORATORY PLAYS

Among the plays being presented this season at the American Laboratory Theater is Shakespeare's Much Ado About Nothing. The play on the whole is well cast, and several of the principals do some unusually fine acting. Among the other new productions announced are At the Gate of the Kingdom by Knut Hamsun and Doctor Knock by Jules Romaine. It is interesting to note in this connection that the sets and costumes for these plays are designed in the theater's own workshop.

DO YOU KNOW THAT—

Two more road shows of The King of Kings open this month.

Ruth Elder has signed a 100 day contract with Loew at \$1,000 a day, opening this week at the Capitol Theater in New York.

Reinhardt's Midsummer Night's Dream had a brilliant premiere in this city last week.

Mary Pickford in My Best Girl remains at the Rialto and so does Sorrell and Son at the Rivoli.

Fortune Gallo will present Margaret Anglin in Sophocles' Electra at his new theater for two weeks beginning December 1.

The Movie-tone comes into play again this week at the Roxy via the Yale-Princeton football game.

Roxy has severed his connections with the new Fox theater in Washington and Martha Wilchinski has joined Roxy's press forces.

Charlie Chaplin's picture, The Circus, will now probably be shown here about the middle of January.

John Barrymore's present love continues to be the silver screen.

Emma Calvé is singing at the Riverside Theater this week.

Charles Wakefield Cadman, composer, assisted by Constance Eberhardt, soprano, is appearing at the Strand Theater, Brooklyn, this week.

Guests at Griffith Reception

At the reception given by the Yeatman Griffiths for Charles Wakefield Cadman on November 13, as already briefly reported in the MUSICAL COURIER, about two hundred prominent musicians and well known society people were present. At the tea urns in the dining hall were Euphemia Blunt, Mrs. Albert Spalding, Marguerite Cobey, Ruth Garner and Lenore Griffith. Among the guests were Mr. and Mrs. Henry Hadley, Daniel Mayer, Josef Lhevinne, Mr. and Mrs. Berthold Neuer, Flora Bernstein, Mr. and Mrs. Vladimir Rosing, Frank St. Leger, Pavel Ludikar, Mr. and Mrs. Gustafson, Mr. and Mrs. Edwin Hughes, Clara Edwards, Hallett Gilberte, Mr. and Mrs. Harold Morris, Frank Patterson, Marion Bauer, Rhea Silberta, Rosalie Hausmann, Mrs. Harry Askins, Rosamund Whiteside, Jack Babb, Mr. and Mrs. Franke Harling, Mr. Vacsey, Mr. and Mrs. James Price, Ralph Errolle, Frederic Millar, Mr. and Mrs. Benjamin Roeder, Mr. and Mrs. Alfred Greenfield, Max Jacobs, Mr. and Mrs. Wm. Reddick, Alfred Human, Harrison Irvine, Ray Brown, F. D. Perkins, Samuel Trimmer, Mr. and Mrs. Campbell Phillips, Florence Van Kirk, Lillian Palmer, Yvonne de Treville, Mr. and Mrs. Parker, Caroline Andrews, Edgar Donovan, Mr. and Mrs. Robert Winsmore, John J. Curtin, Mr. and Mrs. Frederic Bierhoff, Miss Wood, Mrs. Sterritt, Lyle Samuel, Raymond Miller, Miss Bechtold, Mr. and Mrs. Wade Ferguson, Mrs. Haig, Mr. and Mrs. Richard Robinson, Elizabeth Hull, Clarence Johnson, Emma Mills, Fraulein Kahlert, Mr. Gaynor, Mrs. Hatton, Mr. Griffin, Marjorie Westendarp, Miss Quartin, Miss Milspaugh, Mr. and Mrs. D. Homan, Ernestine Kohn, Roland Allen, Mrs. Wm. C. Hirst (Milan, Italy), Myndale Louis (Melbourne, Australia), Mrs. C. W. Brown (Orange, Tex.), Mrs. Greer, Mary A. Higgins, Neva Chinski (Beaumont, Tex.), Sam

Johnson (Houston, Tex.), Mrs. L. A. Robinson (Irvington-on-Hudson), Betty Howard, Marie Merrifield, Bonnie Abshire, Mr. and Mrs. Brodie Gilman and Harry Lauder (Los Angeles, Cal.), Mrs. Charles Garner, Ruth Garner (Rochester, N. Y.), Jeanne Deardorff, Jeanne Munselle, Margaret Notz, Lorene Riley, Rodney Johnson (Portland, Ore.), Grace Hopkins (Neodesha, Kans.), Eloise Ellis (Elgin, Ill.), Maud De Voe (Stamford, Conn.), Bernice Schalke (Leavenworth, Kans.), Clifford Newdale (Bellington, Wash.), Doris Miller (Manchester, Mass.), Mrs. Fred Rankin (Boise, Idaho), Luther Talbot (Norfolk, Va.), Betty Wilkerson (Montgomery, Ala.), Florence Brock (Shreveport, La.), Beatrice Darrow (Jersey City, N. J.), Clifford Barnie (Clearfield, Pa.), Mildred Gardner (Greensburg, Pa.), Gladys Selby (Lakewood, Ohio), and Mary Titus (Lincoln, Neb.).

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GIANNINI

Twenty-five years ago the Minneapolis Symphony Orchestra gave its first concert under the direction of Emil Oberhoffer and the soloist on that occasion was

MARCELLA SEMBRICH

This month the Minneapolis Symphony Orchestra gave its 25th Anniversary Concert under the direction of Henri Verbruggen and the soloist chosen for this occasion was Sembrich's most famous former pupil

DUSOLINA GIANNINI



The Comments

James Davies in the Minneapolis Morning Tribune

Dusolina Giannini, soprano, a pupil of Sembrich, who appeared as soloist at the first concert 25 years ago, was the soloist and she is today what her distinguished teacher was so long ago—one of the great vocal artists of the world. Madame Giannini has gained in those delicate attributes that are only acquired after extended public experience, her voice is glorious, her musicianship remarkably fine, and she has the ability to project herself into the mood of every song she sings. She captivated the audience.

Victor Nilsson in the Minneapolis Journal

Dusolina Giannini sang like the worthy pupil of Marcella Sembrich that she is. She has gained much in experience. She sang the Verdi Arias with telling dramatic effect, especially so the Aida number.

Southworth Alden in the Minneapolis Daily Star

The evening's soloist, Dusolina Giannini, captivated us completely. She is the kind of soprano who prompts the reviewer to throw overboard the usual critical jargon and shout "Here is a great artist with a great voice, and if you don't like her there's something wrong with you!"

Her voice was as rich and as warm as the red velvet gown she wore. Looking for all the world like a countess from the court of Lorenzo de Medici, she stepped on to the platform and sang Italian Arias and German songs which—well, they knocked us cold. Her voice is as generous of tone as Galli-Curci's is economical,—full and expressive and imbued with a high sense of drama and effect.

N. B. Abbott in the St. Paul News

An imposing figure of the strictly Latin type, garbed in a red velvet gown with a long train, she made a striking and unforgettable picture. With poise, dignity, intelligence and last but by no means least, a truly magnificent soprano voice, she possesses all those elements of the truly great artist. The "Ritorno Vincitor" from "Aida," sung with a suppressed intensity of emotion that was the very essence of the dramatic, as well as the two German songs with the piano, served to demonstrate the extraordinary scope of the singer's art. Surely nothing could have been lovelier than Schumann's "Der Nussbaum" and the Strauss "Serenade," while for sheer charm, the quaint old air "Lass With the Delicate Air" could hardly have been surpassed. Those who were there last evening will probably hear "Vissi D'Arte" sung many more times, but of a certainty never in quite the splendid fashion that it was given by Madame Giannini. That high B flat was sufficiently thrilling to be remembered for a long time to come.

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Even before Prohibition many composers wrote their names in water.

Opera wraps are created by the modistes. Opera raps are created by the critics.

Darwin has been rejected by the same kind of minds that try to prove Beethoven outmoded.

Grieg is falling into disuse. He was too melodic. That is a heinous musical crime these days.

If architecture is frozen music, as the philosopher said, New York is sending iced tunes into the very heavens these days.

No, Belphazonia, Gengis Khan is not a relation of Otto H. Kahn. Gengis was a Mongol conqueror, and Otto is a Metropolitan emperor.

Ramsay MacDonald, former Premier of England, says that he likes grave music. Chopin's Funeral March must be one of his favorites.

The publicity slogan used about Reinhard Werrenrath by his managers (the Wolfsohn Bureau) is: "The Baritone Everyone Knows." They might add truthfully: "And likes."

In the proposed new sound proof musical building, it is understood that the walls will render inaudible from any studio to the others, even certain of the modernistic orchestral compositions.

President Robinson, of the College of the City of New York, plays the cello, but one is sorely afraid that even with such a good example to follow, the large majority of C. C. N. Y. students elect to play football, baseball, tennis, lacrosse, and hockey.

Devotion to art is not rare among real artists, but nevertheless mention is not amiss, that last Sunday, after Rudolph Ganz had finished his fine and successful performance of Liszt's E flat piano concerto with the Philharmonic Orchestra, at Carnegie Hall, and while the plaudits of the listeners still were ringing in his ears, he jumped into a taxi and hastened to Town Hall, in order to hear the latter half

of Bach's Magnificat, performed by the Society of the Friends of Music.

The Nassak diamond, 78 carats and worth \$400,000, was on exhibition here several days with no buyer. In the old days, an operatic tenor would have purchased it to wear in his necktie.

A seat on the New York Stock Exchange now is worth a large fortune; and a seat for the coming Toscanini concerts with the Philharmonic Orchestra, is worth a small fortune. In fact, while one may buy a Stock Exchange seat at any time, none is for sale for the Toscanini series.

One frequently hears the opinion expressed that the popularity of the coloratura singer is, and has long been, on the wane. That may or may not be so, but the fact is that Galli-Curci recently sang to an audience in Minneapolis whose size was far in excess of any that ever greeted the florid song birds of bygone years. It may be that this particular singer is something more than a mere coloratura virtuoso—much more. Her technical proficiency is backed up by a warm style and a charm of voice and interpretation which enable her to sing music of depth and serious content in a way that may well be the envy of many an accredited lieder singer. Such qualities place her in a sphere far above that of the vocal acrobats of several decades ago, and explain her great success with the public of today.

Beginning January 10, the American Opera Company will give a seven weeks' season here at the Gallo Theater, singing in English. The body is substantially the same which came from the Eastman School of Music (Rochester, N. Y.) last season, and won critical success in the metropolis through the excellence of their performances, the artists all being Americans, and possessed of fine and well-trained voices. The company had the advantage, too, of intelligent scenic adjustment, and of the exceedingly valuable general artistic direction of Vladimir Rosing. Here, then, is another, and a promising chance for opera in English. Let Americans interested along those lines hold their thumbs and not only watch results, but also help them to eventually, by buying tickets for the project. The rest of the public might in that way be encouraged to follow the good example.

Elsewhere in this issue will be found an announcement of the continuation of the various music festivals that were held last year in Canada and which aroused great interest in all parts of the Old World as well as the new. Canada has a great wealth of folk songs and folk customs that are well worth perpetuation, and these festivals are making it known to the general public which would undoubtedly be ignorant of it otherwise. The festivals come at a pleasant time of the year and in such a pleasant country that all of those who can do so should visit them. There is no city on the North American continent more interesting than Quebec and there is no country more noted for its natural beauty than the western part of Canada. The people are hospitable and accommodations are of the best. It really looks as if Canada were going us one better in the matter of folk festivals.

Unusual was the incentive which led Benno Rabinof, the young violinist, to give the concert here last week, at which his teacher, Prof. Leopold Auer, led the orchestra. Rabinof is anxious to take his degree as a lawyer, and he intends to devote the proceeds of his concert (it was exceptionally well attended) toward his living expenses while prosecuting his studies for the bar. This is a new order of things, for in many noted instances budding musicians have left other professions in order to devote themselves to the tonal art. Thus, Schumann, Handel, Tschaikowski and Stravinsky were intended for the law; Berlioz studied at medical school; Cui was a military engineer; Moussorgsky graduated from the military academy; Rimsky-Korsakoff was a naval lieutenant; Dvorak and Raff were schoolmasters; Johann Strauss, Sr., first became a bookbinders' apprentice, and Johann Strauss, Jr., was destined by his father to become a business man; Gatti-Casazza was a naval engineer; Mascagni functioned as a baker; Caruso was a bricklayer and later soldier; Borodin served as an army surgeon; Reger passed his examinations at a school teachers' seminary; Cornelius started as an actor; and Lulli as a cook in the kitchen of Mlle. de Montpensier, Parisian "grande demoiselle." It may be that Rabinof, too, after his successful debut last week, might decide to remain permanently in the musical career, which is not more or less overcrowded than the profession of law.

PLENTY OF CHANCES

Whether or not there are more American composers today than there were ten or twenty or thirty years ago is a question difficult to answer. However that may be, there is certainly more attention being paid to the American composer today than there was in days gone by. The American composer is getting his chance. Whether or not he has the talent and ability to make anything out of it, also, is a question difficult to answer. Only time can tell.

It is, at any rate, getting to be a familiar thing to hear works in larger form by Americans. Deems Taylor's opera, *The King's Henchman*, is now being played in various parts of the country by a traveling company, and will be heard again this season at the Metropolitan. Emerson Whithorne's *New York Days and Nights* was given recently by the Beethoven Symphony Orchestra. His quartet, *Greek Impressions*, was played by the Eddy Brown String Quartet, and his concerto for piano and orchestra will be heard later in the season by the Philharmonic Orchestra under the direction of Fritz Busch, with Giesecking playing the solo part. Leo Ornstein's piano quintet will be played on January 1 by the Pro-Arte Quartet and the composer. The League of Composers is giving new works by Marion Bauer, Roy Harris, Roger Sessions and Theodore Chanler, and there will undoubtedly be many more works by Americans heard on our concert platforms.

In addition to all this, the Eastman School of Music is continuing its work on behalf of young American composers of orchestral music, and the Rochester Orchestra is giving, under the direction of Howard Hansen, four additional concerts, to consist of the best manuscripts available. The Rochester plan is to try over the works with the orchestra, and the Eastman School proposes not only to perform publicly, but also to publish the works which seem most worthy. The Society for the Publication of American Music also is continuing its good work, and is publishing not only chamber music works by Americans, but also orchestral compositions.

What we need now is—composers! Why there are no outstanding composers in America at the present time is really a mystery. When MacDowell attained his great eminence there was a feeling that he was to be the first of an unbroken succession. But, obviously enough, he was not. We have a number of very excellent writers but no single one whose name comes instantly to the tongue as does MacDowell's.

At present Europe has few enough, apparently. People say we are in a transition period, that something new is coming in the way of musical idioms, and so on. But that fails to explain. We were always in a transition period; no such abrupt transition as the composers of today would have us believe exists, but still transition. The reason of the extraordinary experiments of today is probably lack of talent more than anything else. In other words, if any one of these men could write a really great work, even in traditional form, they would do it. They would not say: "No! Modernism or nothing!"

But none of this explains the curious phenomenon of America's dearth of composers, that is, of real important composers. Even MacDowell was not such a composer as may compare with the great classic composers of Europe. His output was too small. Those great masters wrote symphonies, operas, oratorios, chamber music, music for solo instruments, and so on. They were, so to speak, "professional" composers. None of the composers of America have ever yet been "professional" composers in that sense. Just think of an American composer writing nine symphonies! or eighty string quartets! or a thousand songs! or thirteen operas (like Wagner), or forty or fifty like some of the Italians!

Somebody ought to offer a prize for a "professional" composer. But to be a "professional" composer, one must first be a composer. It is worth thinking about.

Says the Morning Telegraph: "Not that it makes much difference, but in Scandinavia audiences express approval by banging chairs against the floor." In Italy, they sometimes throw them when they are displeased with the performance of an opera singer.

VARIATIONS

By the Editor-in-Chief

That well known American composer of sentimental songs, Carrie Jacobs-Bond, has written her memoirs. She entitles them *The Roads of Melody*.

As the other well known American composer of sentimental songs, Irving Berlin, has had a biography written of him recently, there is perhaps no reason why Carrie Jacobs-Bond should not write her own. After all, she composed a song called *The End of a Perfect Day*, which has been sung North, South, East, and West, for many a year, and, though the finical musician may find it somewhat simple, not to say primitive, the people generally like it, and many an American knows Bond, who never has heard of Bach, Beethoven, or Brahms. Mrs. Bond also wrote a song called *Just A'Wearying for You*, and another song called *I Love You Truly*, and a great many other songs that have had equal popularity with those mentioned.

It is believed widely that nothing succeeds like success, and it is a queer commentary on musical taste in America that great success may be gained by the super sentimental route that Mrs. Bond has traveled. There is only one greater sugary musical sentimental in America, and that is Irving Berlin himself, but Irving also has written a lot of good, virile, stirring tunes, sometimes attached to stupid and silly words, but at least musically of some value.

What is to be done about all this, so long as in the mind of the average American, the Bonds and the Berlins take a more important place in our musical life than the three great B's mentioned hereinafore? America's most successful composers are great apparently only in popularity and financial profits.

Nobody can blame Mrs. Bond for her songs or her success. She has the knack of devising the simplest kinds of tunes and words, that appeal to the simplest kind of people. *The End of a Perfect Day* falls not unpleasingly even into the ear of a good musician, for the chief melody is not entirely unrelated to the leading theme of Raff's famous old Cavatina for violin, once a universally popular piece in concert halls as well as in the home parlors of our parents and grandparents.

Mrs. Bond's music is sincere, for she is a sentimental lady, as her autobiography proves. Also she is a delightful conversationalist, and an interesting and witty after dinner speaker, as all those know who have encountered Mrs. Bond in both those activities.

Her book tells how hard she struggled with poverty, when, no longer young and an invalid, she was suddenly left a widow, with herself and a son to support. The son later ran the publishing business which helped to popularize and sell the songs from Mrs. Bond's pen, and made them both rich.

In the Bond memoirs one learns that their author never has studied harmony or composition. Neither has Irving Berlin. Both pick out their melodies on the piano, and both are very poor pianists.

This should be encouraging to all those who imagine that a successful composer must spend years in laborious study of the science of his art, if it could be so expressed.

Maybe, though, schooling in adversity and heartaches is the kind to bring forth the sentimental song. Mrs. Bond had a thorny path to travel. Her success is ample compensation.

Better one song like *The End of a Perfect Day*, than a cycle of some of the empty, blatant, insincere, ear splitting, and decadent modernistic compositions for orchestra.

Ezra Pound, the expatriated American poet living in Paris, has written a book called *Antheil* (published by Pascal Covici, Chicago) which deals with the art views and tendencies of that "mechanistic" composer.

Antheil will be remembered as the young gentleman whose "music" caused a mild riot at a Paris concert, and afterward excited ribald amusement and press ridicule when it was heard here at Carnegie Hall. His *Ballet Mécanique* turned out to be a series of rhythmic noises on pianos, typewriters, bells, and what not in the way of mediums of percussion. W. J. Henderson called the Antheil concert, a "nauseous explosion of harmless gas."

Mr. Pound writes in idolatrous terms of machinery as the basis of musical inspiration, but his arguments are clear, though fallacious. He has a singularly direct and illuminative command of prose. He says that "machines are not literary or poetic,

they are musical. An attempt to poetize machines is rubbish. There has been a great deal of literary fuss over them. The Kiplonians get as sentimental over machines as a Dickensian does over a starved and homeless orphan on a bleak cold winter night."

Also, according to Mr. Pound, machines are "not even very pictorial or sculptural; they have form, but their distinction is not in form, it is in their movement and energy. . . . Machines have interior rhythm, there can be rhythm even in their arrangement, even tone leadings, and these with increasing precision. . . . I am perfectly aware that you can imitate the sound of machinery verbally, you can make new words, you can write: pan-pam vltum vltum vltan-ban, etc. There are also mimetic words like bow-bow and mao, miau in Greek, Chinese, Egyptian and other tongues, imitating the noises of animals; but these are insufficient equipment for the complete man of letters, or even for national minstrelsy."

The net conclusion of Mr. Pound is decisive:

"I take it that music is the art most fit to express the fine quality of machines. Machines are now a part of life, it is proper that men should feel something about them; there would be something weak about art if it couldn't deal with this new content."

"Machines acting in time space, and hardly existing save when in action, belong chiefly to an art acting in time space. Antheil has used them effectively. That is a fait accompli and the academicians can worry over it if they like."

The academicians are not worrying; they simply do not believe that Mr. Antheil's noises constitute music; and they do not believe that Mr. Pound has proved them to be so.

In his thesis he makes rhythm the chief subject, and overlooks all mention of beauty. Many machines are beautiful to look at; but they are far from beautiful to hear. A motor truck carrying a load of empty milk cans and rattling over an unpaved street, might suggest energy, but hardly euphony.

Our office has an addressing machine, operated by foot. It works very rhythmically and extremely noisily. We have been unable so far to detect any music in it; but we are certain that when listening to the contraption we find it very difficult even to write about music.

Up to the present moment, Mr. Pound has only a few sharers in his conviction that the noise of machines offers the essence of music. However, Ibsen makes one of his characters say that, "the minority is always right." In that brave thought, Mr. Pound and the other devoted Antheilists must find their sweet consolation.

One point on which every one is in accord with Mr. Pound is his contention that pianos should not be expected to express "orchestrally" what sounds better from an orchestra; and also all will agree with his reproach, that the piano does not train the ear of its performer, as acutely as the ear is attuned of a player upon a string instrument.

It was good to hear the lovely old Wieniawski D minor violin concerto again. Kochanski performed it last Thursday with the New York Symphony Orchestra. While the romantic style of composing and playing has faded out in this matter of fact age, its charm remains indisputable, especially when it is revived so engagingly as by Kochanski. Thursday was, in fact, a great day here for musical romanticism. Irene Scharrer gave a fascinating Chopin recital in the afternoon, with the B minor sonata as the leading feature. In the evening, the same piece was played insinuatingly by Henri Deering. A Philharmonic matinée brought the devoted performance of Rudolph Ganz, in the Schumann piano concerto. Not yet, then, is tonal romance dead hereabouts.

We met Big Chief White Horse Eagle last week, who is reputed to be 105 years old. The aged Indian likes good music, and says: "Why shouldn't I? I was born in the same year as Raff, Ardit, and César Franck." Heavens, what has become of our savages?

The same evening, at the Pleiades Club, Explorer Stefansson introduced some Eskimo songs, sung appealingly by Juliette Gaulthier. Stefansson told the gathering that the Eskimo language has 13,000 words used in ordinary conversation, and is the hardest to

learn of all the tongues in the world. Miss Gaulthier seemed to have no trouble with her diction. Singers in English, please note.

A man with initiative could earn a fortune by organizing a correspondence school that teaches how to keep the sheets from slipping off the music racks of most upright pianos.

From the Morning Telegraph: "What is so rare as a day in June?" asks the poet. An evening at an opera or concert at which there is not a single cough heard during any act or movement."

In Liberty (November 12) is an article called *Stage-Mary and Earth-Mary*, by Serene Grey, which deals with Mary Garden, a "puzzle of personality," so the author says. She pays her Monte Carlo chef only 300 francs per month, because "he makes enough out of the tradesmen's commissions." But she is "effeminate, sentimental, home-loving, and starved for baby hands, and the sweet, simple things of life." She plays roulette at Monte Carlo, where "she wins hundreds of francs in order to give thousands to the croupiers." To her "the earth is merely a huge theater." She longs for the time "when I can take off my corsets, and eat, eat, eat." Melba once gave a choice dinner for Mary Garden but she could not eat it because she was dieting. Messager, of the Paris Opera Comique, is "the only man Mary ever could love." She was poor during her later student days in Paris, and Sybil Sanderson helped her. She was not successful in England, and never has sung there since. She is "dominated by a desire to be center-stage in the world's spotlight." She worships her mother and her sisters. The author concludes: "When I saw her last, a few months ago, she raised her arms above her head and exclaimed: 'I have just begun to live.'" There you have the "puzzle of personality." Truly astounding, arresting, unique, epochal.

At No. 28 Franklin Street, in Worcester, Mass., there is a sign reading:

PIANOS — COAL

Brooklyn, November 14, 1927.

My Dear Leonard Liebling:

I am moved by the spirit (and this is very real) to say I just love that little allusion of yours (Nov. 3rd) to the "One." I believe that He inspired you. I am not abnormal because I love Him and work for Him in my music. Neither are you. In fact, it is very abnormal not to. Oh, it is fine to see the MUSICAL COURIER advising musicians in a spirit that is Truth, as I see in the same issue, in another part.

And why are we ashamed to confess Christ—I do wonder? It is so ridiculous. Here is that Wagner devotee who writes to me so adores Him.

And I agree with you. Wagner has flashes of genius, but most of his music is just meandering and padding. Very little Form. Skeletonize it and most of it is in a deformed, bony structure. Now they set me aside as an ass when I said this, years ago! Parsifal is an irritant to all those who would protect sacred things and the music is sensual. Wagner is tropical and he should have stuck to his silly gods and goddesses.

Vanity is one of the seven deadly sins. A lot of artists go to church and are quite devotional. Then they pay the MUSICAL COURIER to flatter all over paper a lot of self-worship and Vanity which is terrible to read. Why? What the world cries for today is Truth, Simplicity. Back to God, really, and away from all the artifice which separates from Him.

I know religious artistes (female species) who are most worldly, and gratitude and service are not two of the pieties they practice. Oh, dear no. Does the Dear Lord they worship approve of the insensate way they praise themselves? Is music to glorify them, or is it to help Him in His Kingdom? Is the gospel teaching only for a soft few and a delusion on Sundays?

And the audiences at "star" concerts too. If they do go into insane fits (and I've never seen it!) when Skitzowetz sings or Plunkett Plunkett plays, is it right in the real Kingdom, to ignore all other Musicians, real, good, in fact to despise them because they are not heralded stars? To look at it squarely, it is all Bunk when we consider what Heaven decrees about all work. In my estimate many stars here will lose their lustre there in the Kingdom come, because most stars are all for Money, Glory, Self.

I am not unkind to these Stars and their study and work are splendid. I love the art they have acquired, but how I should rejoice if only their Majesties would, for a change, set a better example.

Not only in Music (which is essentially heavenly) but in all pursuits we behold the Leaders keeping God on a private

shelf. And I suppose they explain to Him how impossible it is, really, to put Him into

"BUSINESS!"

I gave you my sympathy when you lost your Dad and he was a true and good Musician. You are so busy and this is not to extract from you an answer.

Wishing you Happiness,

Yours sincerely

H. COLLIER GROUNDS,
Organist and Musical Director, Church of Our Lady
of Esperanza, New York.

Multum in parvo—much in little—was represented by Herbert F. Peyer's comment on the modernistic music which Dmitri Tiomkin played at his piano recital here recently. Nine tenths of it, said Peyer, was "tinkling piffle." Could any music criticism be more terse or telling? Also it is true.

LEONARD LIEBLING.

MUSIC AND MAULING

The Birmingham, Ala., News of November 11 (in James Saxon Childers' column, *By the Way*) carries an interesting article called *Music and Boxing*. The author's contention is, that if any lover of boxing would go to concerts as often as to pugilistic shows, he would learn to like and understand music as thoroughly as he appreciates the art of jabs, hooks, and uppercuts.

Mr. Childers, mentioning some gentlemen who stayed away from a concert because they felt they knew more about boxing than about music, comments as follows:

Granted. Immediately granted. They know a lot about boxing.

But how much did they know before they saw a bout or two? How much did they understand about the subtleties of in-fighting until they watched it, talked about it, read about it, actually put on the gloves and tried it a bit?

Any fair person must admit that the interest in boxing, as in everything else, increases as we learn its more intimate tricks and methods of execution. If we never see any but fifth-rate boys, then we never fully understand the glory of a championship battle.

But real sportsmen are willing to give the time to the art in order to get the thrill which comes from watching clever footwork, or speedy blocking, or working for an opening. They are willing to study and to ponder in order to get pleasure from seeing the big boys in action.

Mr. Saxon's point is well taken; but does he not overlook the fact that most normal men love to see a fight, whether they understand the intricacies of the "manly art" or not—while there also are countless normal men who would find an instrumental recital, an orchestral concert, or even an opera, a first class sleep-inducing medium. Fancy a fight "fan" at the recent all-Bach recital of Harold Samuels—or at a performance of Strauss' *Sinfonia Domestica*. The chances are that he would pay as much to stay away as he would pay to be present at a boxing bout.

No price of admission seems to be too high for sport lovers, while music lovers have a peculiar habit of chasing the free-list rainbow.

The fight fan likes music of a sort. Martial music, musical comedy, jazz, appeal to him; the problem of those who would unfold to him the beauties of good music would seem to lie in gradually breaching the gap in musical taste which lies between the two kinds of music. The task may not be a simple one, and may entail time, but the natural ingenuity of the ladies, who are after all the chief workers in the cause of music, and all the better things in life, should enable them to devise some effective method of educating the musical taste of their husbands, brothers, fathers, uncles, he-cousins or any other males whose intellectual and spiritual upliftment they may have at heart.

PONSELLE'S POPULAR TRIUMPH

It is reported that the Metropolitan Opera Company waited thirty-six years to revive *Norma* because it had no soprano to take the title role until the arrival at artistic maturity of Rosa Ponselle. Thirty-six years ago Lilli Lehmann sang the role here. Since then the opera has not been staged at the Metropolitan.

It also reported that Lilli Lehmann has said that of all the roles she ever sang in her long and magnificent career, *Norma* was the most difficult. This means, of course, the most difficult to interpret as the composer intended, to "make something of." Those who heard the recent revival must appreciate some of that difficulty. One cannot fail to appreciate the great art which enabled Rosa Ponselle to make what she did of the role, to bring out all of its tragic implications, to render the music with its full dramatic intensity.

Norma is not only a great dramatic role, but a great vocal role as well. No small artist could do anything with it but render it futile. The tremendous passions aroused would seem almost absurd inter-

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preted by any but an artist of genuine passionate mastery such as that possessed by Ponselle. That her rendition of the role achieved a popular triumph is not to be wondered at.

FINANCING AN ORCHESTRA

The Beethoven Symphony Orchestra of New York is on a drive for guarantees and subscriptions, and has a right to be so engaged. The opening two concerts of its current series, demonstrated the performing ability of the players, and the conductorial and interpretative talents of Georges Zaslawsky, who wields the baton over the Beethoven Symphony Orchestra.

Is New York able to support a third permanent, large orchestra? Obviously, the question cannot be answered until at least the project has been tried for a fair length of time. The ever new population of this city, and the old population, are furnishing constant recruits to the ranks of the concert goers. When our New York Symphony and New York Philharmonic began their activities, those bodies had a hard financial struggle for many years. The former ceased entirely for a few seasons; the latter several times trembled on the extreme edge of total collapse. Also the Boston and Philadelphia Orchestras had a hard job of it, to fill the hall when they first came here for their symphonic series.

A few historical and financial facts may be of interest, regarded in connection with the orchestral situation, past and present, of this musical metropolis. In 1842 the Philharmonic was founded. The population of New York, then, was 391,114. In 1878 the New York Symphony came into being. By that time the city's population had increased to 1,500,000.

It is significant that the population quadrupled between the establishing of the two orchestras, in the interval of thirty-six years. In 1927, the population of the metropolitan area is over 9,000,000. In the forty-eight elapsed years since the founding of the New York Symphony the population has increased six fold.

Again, in 1842 the total bank deposits of all the banks in New York City were \$22,100,000. In 1878,

November 24, 1927

they reached \$223,500,000. In 1926 they were \$11,248,879,000. Since 1842, then, the city's wealth in banks increased 511 fold.

Financially, then, and in point of population, New York seems to be able to assimilate another orchestra, assuming that it is of a quality to invite public interest, and to win private support in the shape of a substantial guarantee fund.

The Beethoven Symphony Orchestra plans only seven concerts this season, and that number will cost \$50,000. The organization seeks also a maintenance fund of \$100,000. Those amounts are not large, as things go in these days of dizzy financial figures.

It is to be hoped that the competent Mr. Zaslawsky and his capable players will be able to find the monetary assistance without which they can hardly expect to keep their interesting concerts going permanently.

BETTER LATE THAN NEVER

Martinu's *La Bagarre* (*The Tumult*) to be played here by the Boston Symphony on Saturday afternoon, is dedicated to Lindbergh because, says the composer, "the stirring episode of his landing at Le Bourget is so close to the spirit of this music." The intention is complimentary and fine, but is a bit confusing, because Martinu wrote his work before Lindbergh made the ocean flight. The dedication would have been of greater ethical significance if attached to a score inspired especially by Lindbergh and his epochal achievement.

WHAT NEXT?

The Paris Prefect of Police has put a ban on the music of the cafés in Montparnasse (the Greenwich Village of the French capital) because of the noise, and the fact that the cafés are not licensed for music. When the pleasure of the people is interfered with in Paris, of all places, things have come to an ominous pass in this world. Americans pause and view the happening with alarm. If not to Paris, where can our fellow citizens rush for relief from the heavy hand of the censor, and from the regulations of our ugly restrictive and prohibitory code of laws? It is to shed tears.

debut, however, is to curry favor with the critics. They, poor dears, are only too happy to discover a genius, no matter whence he comes; to have their attention called to his coming merely robs them of the credit of discovery; and makes them mad.

* * *

Now as to "tradition"—that bugbear of young and progressive minds. Certainly there are legitimate traditions in the performance of great music. To go to Germany with a novel interpretation of Schubert Lieder, for instance, is just as considerate as performing Shakespeare in London with a middle Western inflection or a Yankee twang. And how would we feel if an English person came to sing Negro spirituals to us with that famous English restraint?

If a pianist fails to kindle Berlin's enthusiasm with his interpretation of Beethoven, it does not mean that Berlin refuses to understand him, but that it is not convinced that the pianist understands Beethoven. The Germans feel so completely identified with their own music that they are flattered if a foreigner proves his understanding of it, just as a Frenchman is flattered if a foreigner speaks perfect French.

* * *

It is different when the foreigner brings a specialty of his own. England is as ready to concede our authenticity in the interpretation of music that is our own, as Germany or France is ready to admire the authenticity of an Englishman singing Tudor madrigals. A specialty well done is bound to reap generous acknowledgment. But if we do bring our own music, we should refrain from blowing our own horn. At a recent song recital of an American soprano in London the program, instead of the words of the songs, contained an analysis of each song. Horatio Parker was referred to in the following terms: "The songs of this eminent American composer rarely figure on current programs, perhaps because of the overshadowing excellence of his works in larger form."

Since Parker is about as well known in England as H. H. Pierson is in America, the assertion of his "eminence" will certainly not inspire an Englishman's confidence in our standards.

* * *

In closing, a hint as to programs. Avoid "salads." European audiences don't expect a pianist to be an expert exponent of every school, ancient and modern. Nor do they expect a singer to be versed in every language of the continent. One is enough.

C. S.

TUNING IN WITH EUROPE

Young American artists—and this includes foreign artists who have risen to fame in America—are apt to be impatient with Europe, if Europe does not at once accept them at their face value. Some blame the "chauvinistic" spirit, some the managers, some the critics, and some the lack of effective "press agenting." The last person they think of blaming is, of course, their own precious self. They are, therefore, ripe for some sage advice.

First of all, why take it for granted that because America has put its stamp of approval upon you Europe must unhesitatingly accept it? Does America accept the standards of Europe without questioning them? If it did, the musical impresario business would be a hundred per cent. safe bet instead of the precarious guessing game that it is. The high-road of American musical life is strewn with the carcasses of European reputations.

That being so, let us not denounce Europe, which is after all the elder sister, if its demands are slightly different—not necessarily "higher." America demands technical finish as a sine qua non. Beyond that it craves personality and novelty. In general, Europe looks for maturity, or mastery (which is not exclusively technical); and it is suspicious of novelty. It has traditions and respects them. It does not object to having them broken, provided it can be shown the reason why. The newcomer, in other words, must be convincing. Too many of them are cocksure, which is quite a different thing.

* * *

Now, if an artist fails in European countries, the reasons are various. To begin with, chauvinism has nothing to do with it. Europe may be an "armed camp" in the speeches of politicians; as for the peoples of Europe, they have outgrown the war psychology, on the whole, more completely than Americans have. Musical chauvinism, insofar as it exists, is nothing but an inferiority complex. The boosters of "English music" or "French music" are simply afraid that the existence of these things may be overlooked.

* * *

Nor has "press agenting" anything to do with it. That American "art" is still in its infancy in Europe, and the foreigner had better leave it alone. "Puffing" is distasteful to the Englishman; it makes the German suspicious, and leaves the Frenchman absolutely cold. The worst form of preparation for a

HAROLD BAUER COMMENTS ON PRESENT MUSICAL CONDITIONS ABROAD

LONDON.—Harold Bauer, who has just completed his first tour in many years of his native country, Great Britain, is not impressed by the artistic standards of Europe after the war. Sitting in his London hotel he lamented the fact that the economic factor appears to be the determining one in Europe's musical life. "Talk about America being commercial!" he said. "It is here that commercial considerations constantly interfere with an artist's plans. Everything must 'pay' or it can't be done. Symphony orchestras can't rehearse properly, can't make the programs they ought to make, can't engage the artists they want when they want them, because they must make ends meet. The idea that an orchestra, to be good, can't make money but must lose it, is almost confined to America. Europe has yet to be educated up to it."

Bauer, it appears, has had the greatest trouble in the world impressing on European managers that money-making is not the only object of a recital tour. Certain orchestral engagements had to be fitted in, even though it might mean giving up some very lucrative "date." Such "idealism" only produced managerial headshakings and more dates. As it is, Bauer is playing no less than 35 times in a little over two months, in a territory ranging from Aberdeen to Bilbao, in the south of Spain.

In fact, in order to keep one of the most important engagements (a "sentimental" one which European commercialism seemed to conspire to make him miss) Bauer had to travel from Aberdeen to Madrid in a single jump. That engagement is with the Royal Symphony Orchestra of Madrid which celebrated its twenty-fifth anniversary on October 28. Bauer is an old favorite with the orchestra and the audience, and as it is also the anniversary of his old friend Arbos, the conductor, the occasion simply demanded his collaboration "noblesse oblige."

The very next day, however, Bauer had to fill a recital date in Barcelona, followed by an appearance with the Casals Orchestra (under Pablo Casals) there, and a sonata recital with Casals two days later—three appearances within six days. And, within the same six days, a second appearance in Madrid!

In Paris, too, Bauer appeared three times. The first time in a recital in the wonderful new Salle Pleyel—as one of the first artists to play there,—and the last time in the Conservatoire, a graceful courtesy for the honor conferred upon the pianist last spring—the cross of the Légion d'Honneur. The only other French city in which Bauer played

was Bordeaux, where he was soloist with the orchestra on November 12. But all the important cities of Belgium and Holland are included in his tour. He plays twice in Amsterdam and twice at The Hague. Switzerland he touches only at Geneva, on December 6.

After returning to England on his way back to America, Bauer plays once in Oxford and twice in London—on the same day a feat that is made possible by the recent decen-



HAROLD BAUER

tralization movement in London musical life. One of the two London engagements is in Chelsea, where the Music Club is one of the important centers of social and cultural life, and the other in Westminster, where a similar organization has a flourishing series of subscription concerts. These concerts are in addition to Bauer's first London recital, an account of which has already appeared in the MUSICAL COURIER. The pianist sails for New York on December 14.

NEWS FLASHES

Marcoux and Ansseau Sail for America

(Special cable to the Musical Courier)

Paris.—On November 19 a gala recital was given in the Salle Gaveau, when Vanni Marcoux, baritone, presented eighteen songs of Schubert with such style and artistry as to proclaim him as fine a recitalist as an operatic singer. Mr. Marcoux, his wife and Fernand Ansseau and his wife sailed for New York on November 22 on the Leviathan. Both Marcoux and Ansseau are on their way to Chicago, having been reengaged for the Chicago Civic Opera. S.

Cherniavskys' Sensational Success in Cincinnati

(Special telegram to the Musical Courier)

Cincinnati, Ohio.—Leo, Jan and Michel Cherniavsky in concert last night in Cincinnati scored a sensational success, the public demanding several encores. Critics claimed the Cherniavskys the greatest artists who ever visited Cincinnati. The Cherniavskys sail for Australia in January for one hundred concerts under Tate management and will also visit Java and Japan, not returning to America for two years. H. L. F.

music of the North American Indian will feature the Indian Days celebration at Banff. Other festivals are also being planned by the Canadian Pacific, which has appointed Harold Eustace Key, conductor of the Mendelssohn Choir in Montreal, as musical director of the festivals.

Fifth Week at the Metropolitan Opera

Forza del Destino will open the fifth week of the Metropolitan Opera Season next Monday evening with Rosa Ponselle, Bourskaya and Falco, Martinelli, Danise, Pinza, Malatesta, Ananian, Paltrinieri, D'Angelo and Reschilian. Bellezza will conduct. Tannhauser will have its first performance this season on Wednesday evening with Jeritza, Fleischer, Telva, Laubenthal, Whitehill, Mayr, Meader, Bloch, Gabor and Wolfe. Bodanzky will conduct. Norma will have its second performance on Thursday evening with Rosa Ponselle, Telva, Egener, Lauri-Volpi, Pinza and Paltrinieri, Serafin will conduct. Tosca is the special matinee on Friday, with Jeritza, Flexer, Martinelli, Scotti, Tedesco, Reschilian, Malatesta, D'Angelo and Wolfe. Bellezza will conduct. Romeo et Juliette comes Friday evening with Mario, Dalossy, Wakefield, Gigli, Deluca, Didur, Ludikar, MacPherson, Bada, Paltrinieri, Picco and Ananian. Hasselmans will conduct. Der Rosenkavalier will be the Saturday matinee opera with Easton, Stuckgold, Fleischer, Bonetti, Manski, Howard, Parisette, Falco, Wells, Mayr, Schutzen-dorf, Tedesco, Gustafson, Meader, Bada, Altglass and Wolfe. Bodanzky will conduct. Faust will be the popular Saturday night opera with Alda, Wakefield, Egener, Lauri-Volpi, Basiola, Rothier and Cehanovsky. Hasselmans will conduct.

Samaroff Not to Play

In answer to several inquiries, the MUSICAL COURIER is in a position to state that Mme. Olga Samaroff, the pianist, will not return to the concert stage this season. She is residing in New York, and is busy teaching and contributing weekly articles to the Philadelphia Record, on New York musical matters.

Galli-Curci Thrills Minneapolis Audience

In a recent concert by Galli-Curci at the New Auditorium in Minneapolis the diva sang before an audience of 9,300 people, which was easily a record for that huge hall.

The receipts amounted to \$15,336.00 exclusive of the ten per cent tax.

Paderewski to Appear Here March 24

Paderewski is returning to the United States following a tour through Australia and New Zealand. The pianist begins his 1928 American tour on January 3 and ends it in San Francisco April 29. His New York appearance is scheduled for March 24 in Carnegie Hall.

Victor Benham Off to Europe

Victor Benham, English pianist, on a visit to this country, has been ill, but is convalescent now, and sails this week for Europe, where he will make a number of appearances. Mr. Benham plans to return to this country in October.

OBITUARY

G. W. BRAND LANE

G. W. Brand Lane, one of the veterans of English musical life, died at his home in Manchester on November 7, at the age of seventy-three. Founder of the famous Brand Lane Concerts, one of the best series of orchestral concerts in England, as well as other important musical organizations, his influence was widely felt. Many famous stars appeared at his concerts, including Caruso, Melba, Kreisler, Paderewski, Pachmann and many others.

GARRY MC GARRY

Garry McGarry, of Buffalo, whose activities covered the production and management of theatrical specialties, died in the Lexington Hospital, New York, November 15, of pneumonia. He had recently made records for the Vitagraph and Edison companies, and was a vocal pupil of Clara E. Thoms, then of Buffalo, now prominent in St. Louis.

WHAT THE JURY THINKS

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

James Butler, November 10

TELEGRAM . . . a long breath . . . **SUN** Breath control betrays him when much sustained singing is required. . . . **WORLD** His voice . . . was insecure, flat and wavering. . . . **Post** His voice . . . was insecure, flat and wavering.

Maria Safonoff, November 10

WORLD Technically her offerings had many excellent points, and she played with a firmness of rhythm and a crispness of phrase that were noteworthy. . . . **TELEGRAM** . . . did not have a fair chance to impress . . . owing to the almost unbeatable combination of inadequate technic. . . .

Andrea Monjeli, November 10

POST because of the fine fettle in which Messrs. Mongelli and found themselves. . . . **TELEGRAM** His voice sounded hollow and old. . . .

Everett Marshall, November 12

JOURNAL . . . one of the sterling members of the company was the Mephisto, and a decidedly good one. . . . **TELEGRAM** His voice sounded hollow and old.

N. Y. Symphony, November 11

TIMES . . . the technical level of the orchestra appeared considerably higher than the average of last season. . . . **AMERICAN** . . . Many technical slips.

Jose Echaniz, November 12

AMERICAN . . . threw himself into the performance with much musical intensity and imaginative warmth. . . . **HERALD** . . . is undoubtedly a most brilliant virtuoso of the piano, but that statement adequately covers the interest provided in his recital. . . .

Alma Peterson's Well Booked Season

Alma Peterson opened her season with a concert on November 18 and is very closely booked from now on through March. Following is her itinerary: Springfield, November

A clear, fresh, but mature voice. . . . **HERALD** . . . the constriction of his throat and the unsteadiness of his tone. . . . **WORLD** . . . it appeared that he would prove a useful acquisition for second roles.

Fucito Gives Opera Concert

An operatic concert under the direction of Salvatore Fucito was given on November 19 at the Pythian Temple. A varied program composed of popular solos, though one quite free from the boisterous operatic clichés, was presented by a group of competent young singers—Giulia Bergamo, Filomena Casciano, Frances Flandina, Ruth Randall, Lily Licari, and Maria La Porta, sopranos; Ignazio D'Amico, baritone and Ada Paggi, mezzo-soprano. One of the most pleasing of these was Ada Paggi, a singer who displayed fine vocal control of a powerful mezzo-soprano. Unlike many dramatic sopranos both Miss Paggi's upper and lower tones were as smooth and rich as those of her middle register. Her singing of the Carmen Habañera was delightful. Filomena Casciano warrants attention, also. Hers is a promising voice. The audience was large and enthusiastic.

Canadian Music Festivals

Canada will have five music festivals between May and October of next year. The interest in the festivals in Quebec and Banff last season was so great that it has been decided to repeat both of these festivals next year. There will also be two additional folk song festivals. One of these will be a New Canadian and Handicraft Festival in June in Winnipeg. The second will be devoted to sea music and will take place at Vancouver in the early fall. The

ARTISTS EVERYWHERE

Arthur Baecht, American violinist, has had a most unusual career, including service in France with the 78th Division, also with the American Red Cross, and in concerts for all the allied armies; press notices praise his playing highly.

Pearl Covelle, lyric soprano, recently returned to Yonkers, N. Y., after fulfilling several engagements in New Jersey. In the near future she will tour in New England. Miss Covelle coaches with Oscar Saenger, and her accompanist is John Daley.

Lynnwood Farnam's organ recitals begin Sunday, November 27, 2:30 p. m., with a repetition of the same program (American works) next day at 8:15 p. m.

Florence Bowes has returned from her annual visit to France to begin another American concert tour. Miss Bowes spent several weeks in Fontainebleau and sang at musicals there and in Paris.

George Cehanovski, Metropolitan Opera baritone, sang very successfully during the St. Louis and Ravinia summer opera seasons; his appearances included Madame Butterfly, I Pagliacci, Lohengrin, Manon, and Ballo in Maschera. He sings in Italian, French and German equally well; all the papers gave him excellent notices. Last year at the Metropolitan he sang fourteen roles. Mme. Cehanovska, his mother, plans several studio musicals this season.

Emilie Goetze, concert pianist, artist-pupil of Ernesto Berumen, was one of the soloists at the first concert given in the new Aeolian Hall under the direction of the La Forge-Berumen Studios on October 26. Miss Goetze played a Romance by Arnold and the Blue Danube Waltz by Strauss-Schulz-Evler, scoring a fine success.

Arthur Hackett-Granville, one of the noted singing Hackett family, who started the season auspiciously at the Worcester Festival, will be heard in opera this season. He has been engaged for the role of Aethelwold (The Henchman) in the special company of Deems Taylor's opera, The King's Henchman, which is touring the principal cities of the United States this winter. This is the role created by Edward Johnson, another American tenor, at the Metropolitan Opera Company, and it seems fitting that English speaking, and American born, tenors should sing this role in this American opera. The company opened in Washington, D. C., on November 4.

Edward Johnson was engaged for a private recital at The Cleveland Country Club on October 26. The tenor has been singing three and sometimes four recitals weekly to be able to adhere to his schedule and sing the requested recitals before he returns to the Metropolitan Opera Company January 1.

Klibansky artist-pupils continue their public activities. Lottie Howill has finished a successful engagement in Buffalo, singing the prima donna role in My Maryland, and opened October 24 at the Alvin Theater, Pittsburgh, where she received great praise for her beautiful singing and acting. Sudwarth Frasier is singing with success as the Student Prince at the Shubert Riviera Theater, New York. Elsie Ayres is singing in The Desert Song in New York. Vivian Hart is appearing at the Keith Theater in Washington. Tristan Wolf was received with favor at a recital given by the city organist, Arthur Scott, in Atlantic City. Ruth Agee has been engaged for a thirty weeks' vaudeville tour.

Sylvia Lent, violinist, will appear this winter with the Minneapolis and Montclair symphony orchestras. In previous years she has played with the New York, Chicago, Philadelphia and Detroit symphony orchestras, as well as with the Metropolitan Opera House Orchestra and the New

York State Orchestra. Miss Lent will open her fifth season in Hollins, Va., under the auspices of Hollins College.

Erminia Ligotti, soprano, was heard over WRNY, radio, November 1, singing in German, Italian, and Spanish; her clear and expressive tones made effect and received general commendation.

Lotta Madden, soprano, known to radio audiences as a popular soloist with the Goldman Band, was on the program of daily concerts given by soloists of that band, in the Carl Fischer store, October 20-22. Her voice and winning personality never appeared more successfully than in her singing of a group of songs by the American composers, Edwards, Layton, Logan and Burleigh. High notes of purity and power, combined with a splendid style, caught and held attention every moment.

The Malkin Trio received praise in Metropolitan newspapers October 7, following their Town Hall concert. The Times said: "Exceptional ensemble, fine musicianship." The American, "Played with pulsing ardor;" the Post, "Was delicately rendered;" The World, "Played with fiery sincerity." The next trio concert is booked for Town Hall, December 27.

Elly Ney will play the Toch concerto when she appears as piano soloist at a pair of concerts with the Chicago Symphony Orchestra in March under the baton of Frederick Stock.

Ilse Niemack, violinist, includes golf among the many sports which she enjoys, and according to one of the Charles City, Iowa, papers she was the sensation of a recent tournament there. It was the opinion of the sport critic that it was her steady nerves and never say die spirit which helped her reach the finals of the tournament.

Myra Reed, it was learned recently, beside being a talented pianist, also is the possessor of a coloratura soprano voice of beauty, being able to sing such operatic arias as Caro Nome from Rigoletto and the Bell Song from Lakme, as well as numerous songs of different character. However, having accomplished so much pianistically before the discovery of her voice, she found it difficult to forsake her instrument for operatic laurels. Miss Reed is now entering upon a busy season as a concert pianist.

Abby Morrison Ricker, soprano, will appear this season in a series of opera soliloquies, sung and acted in costume. The soprano portrays by her singing and acting an act, or an entire opera, condensed in form. Her first recital this season will be in the Belmont Theater, New York, on December 11.

Lisa Roma, soprano, is booked for an appearance on the Stanley Course in Philadelphia on November 27.

The Russian Symphonic Choir, which has become a permanent feature of the American concert stage, gave its only New York concert this fall previous to its departure for an extensive tour to the South and Middle West. The program included many new numbers, among them a choral arrangement of Rachmaninoff's prelude in C sharp minor.

Charles E. Stebbins, organist of the First Presbyterian Church in Germantown, Pa., is presenting a series of interesting musical services on Sunday evenings.

Nevada Van der Veer, contralto, appeared as soloist with the Berlin Philharmonic Orchestra, singing The Mass of Life (Delius), October 2 and 3, under the baton of Schuricht, who has been engaged as guest conductor of the St. Louis Symphony Orchestra this season. Mme. Van der Veer has been in Germany coaching German repertory; September 16 she appeared in recital at the Blüthner Hall, Berlin, returning on the Hamburg, October 17. Her annual concert tour began with an engagement in Atlanta, Ga., October 26, under the auspices of the Fine Arts Club of that city.

Marga Waldron, dancer, is the latest addition to the list of public singers from the DeVere Sapiro studio; she sang recently in Buffalo, Toronto, and New York, showing a voice of sweetness and remarkable range.

Reinald Werrenrath sang at the Worcester Festival in October, thus marking the twentieth anniversary of his first appearance at this great musical event. Then, as a mere lad, Werrenrath was not at all known, today he is one of the best known baritones in America. A special to the New York Times records that, "The role was one in which Werrenrath appeared to the best advantage. It was not the first time in which the artist was seen and heard in the role here, but he never before reached the heights in it that he did tonight. He is an old festival favorite now, this being his sixth appearance here."

Dudley Buck Pupils' Recital

"An Hour of Music with the Pupils of Dudley Buck" is the inauspicious announcement by which these pleasant musical evenings, given periodically, are heralded. The latest one took place at Mr. Buck's residence-studio on November 16. Several noteworthy features unite in making these affairs successful—one is the delightfully informal and intimate atmosphere that pervades; another is the gracious and genial personality of Mr. Buck, himself; and last, but by no means least, are the excellent programs presented by the well-trained artist-pupils.

The programmed names on this occasion were Marie Davison, contralto; Betty Coleman, soprano; Henry Moeller, tenor; Marie Bard, contralto; Leslie Arnold, bass; Alma Milstead, soprano, and Frank Munn, tenor; each sang a group of solos. A duet, Brahms' Thus We Will Wander, was sung by Alma Milstead and Henry Moeller. Elsie T. Cowen played able accompaniments. The selection of songs was a comprehensive one, and they were presented with a technical finish, sensitive interpretation and intelligent musicianship that testified both to the innate abilities of the performers, and the efficient instruction of their gifted teacher.

Four of the evening's soloists are members of the organization known as the Dudley Buck Singers, an ensemble of eight solo artists. They were Marie Bard, Alma Milstead, Henry Moeller and Leslie Arnold.

Cecilia Guider to Sing in Bowling Green, Ohio

Cecilia Guider, soprano, remembered for several New York recitals, has returned to New York from the middle west and will limit her appearances here to series of private musicals. Mme. Guider, however, will give a concert in Bowling Green, Ohio, on January 27. The soprano has quite a following in New York and Ohio where she sings frequently during the season.

Mme. Guider is said to be the only singer who has a written testimonial from her teacher, the late Giuseppe



CECILIA GUIDER,
soprano, who will sing in Bowling Green, Ohio, on January 27. (Photo by Hall).

Campanari, who wrote as follows: "Cecilia Guider has the most important essentials required to be a successful artist. First, brains, a charming appearance, musical intelligence, a very sweet voice of appealing quality. She delivers a song exquisitely and in her appearance in Carnegie Hall on December 5, 1921, she demonstrated all this artistic quality with a well deserved success."

At her last recital in New York the critic of the Times commented: "Mme. Guider's naturally good voice was heard in songs of various nations, but she specialized in Irish folk songs and ballads. She possesses a large compass and the quality of her timbre was always agreeable. She sang with feeling and expression and her diction was clearly understood."

The Herald-Tribune was also favorable: "She has a naturally good voice and much musical feeling. She gave tastefully selected old Italian airs." Richard Meade of the Toledo News Bee said she had "a voice of beauty in all registers that appeals to the heart."

Otello to Be Given in Philadelphia

The Pennsylvania Grand Opera Company will give Otello at its second performance of the season at the Metropolitan Opera House, Philadelphia, on November 30. Titta Ruffo will appear as Iago, and Fortunato De Angelis, who sang Otello last year, will be heard again in that role. Maria Michela will sing the part of Desdemona, thus making her American debut, and Alfredo Roberti will take the part of Cassio. Others in the cast are Valentini Figaniak and Preson Foster. Dr. Arturo Rodzinski, assistant conductor of the Philadelphia Orchestra, will conduct.

Marmein Dancers in Modern Program

The Marmein Dancers will stress the modern influence in the program which they will present at Carnegie Hall on December 3. For the first time in the history of the dance, a stenographer will serve as a heroine; the villain will be a traffic cop. In Machinery, inspired by a visit to the Ford factory in Detroit, the Marmeins will give their conception of the mechanical age. They will also offer a group of satires, called Dance Cartoons, in which they will give a burlesque on the classical ballet, as well as other traditions of a sentimental era.

Durieux Plays Famous Cello

Willem Durieux, cellist, at his recital in the Engineering Auditorium, New York, on December 1, will play an instrument famous in the musical world; it is known as the "Ex-Wittelsbach of Bavaria Strad," and is a typical example of the large, Amatisé pattern of Stradivarius' work, dated 1688. It is from the Rudolph Wurlitzer Collection, loaned to Mr. Durieux.

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New Plans for the Juilliard Foundation

On November 17, Ernest Hutcheson, dean of the Juilliard Graduate School of Music, invited representatives of the press to the school to receive some information as to new developments in the school work. Mr. Hutcheson announced that, among additions to the faculty, was Prof. Leopold Auer, who will train three of the most promising violinists at the school. Before assuming his duties, Prof. Auer held an audition for six selected students. He was very enthusiastic about all of them and had great difficulty in selecting the three pupils even from so small a group. Prof. Auer is also a member of the faculty of the Institute of Musical Art, which is now a department of the Juilliard School of Music.

Albert Stoessel, director of music at New York University and conductor of the New York Oratorio Society, has been engaged to instruct classes in score reading and conducting. Mr. Stoessel has also been asked to organize an orchestra class in which practically all of the students of the school will participate either as members of the orchestra or as soloists. If they are not able to participate in either of these ways they will be allowed to attend the classes as observers and students of orchestral procedure. The orchestra under Mr. Stoessel's direction will give three concerts during the season.

Bernard Wagenaar, of the Institute of Musical Art faculty, has been engaged to assist Rubin Goldmark in the department of theory. Anne Marie Sofrey has been added to the faculty to teach solfège, which is regarded as a most important fundamental in European conservatories, but which has only recently been endorsed on a large scale in this country. Rhoda Erskine will conduct several classes in general history and literature; it is becoming more and more evident that the young musicians need wide cultural range in history and philosophy, in fine arts in general as well as music. Dr. Philip Greeley Clapp, director of the Extension Department, has announced that forty-two students throughout the country have received scholarships in twenty different schools of music outside of New York City, covering a territory from Ohio to the Pacific Coast; a few additional scholarships at a distance are still pending and will be announced at an early date.

The Graduate School has among its fellowship holders a number of experienced teachers, soloists and ensemble players. A committee has been formed, which, being familiar with the musical and personal equipment of these students, is particularly well qualified to make recommendations to schools and other organizations in and near New York, who desire the services of excellently trained teachers and of gifted young students.

The Foundation had made an appropriation for the issuing of bulletins of information about all aspects of music study in this country and abroad. These bulletins will be known as the Juilliard Bulletins and will be distributed free on application of musicians and music students. Dr. Clapp is arranging for the appearance of the first of these bulletins shortly after the beginning of the new year.

The Foundation has made an appropriation for the publication of works of excellence by American composers. These publications will be called the Juilliard editions and will make accessible orchestral and other compositions of outstanding work. Dr. Clapp will announce shortly the method by which the manuscripts will be selected.

Mr. Hutcheson explained that there was a vast amount of material on hand at the Foundation which had not yet been sorted out and coordinated. He does not assume that the work at the Foundation has reached its final development, though the school is now functioning properly. He said that it was his hope that the Foundation would work from New York outwards and would be able gradually to prevent the excessive influx of students to this city. In reply to a question, Mr. Hutcheson said that there were undoubtedly some students who studied in cities where they could not hear a great deal of the best music. On the other hand, he believed that a great many students who came to New York heard more music than they could possibly digest, so that it was by no means an unmixed blessing. Mr. Hutcheson also believes that the time may come that the Juilliard Foundation and other foundations and schools may work together to the benefit of American music in all of its lines, especially in such phases of musical work as obviously need support. Mr. Hutcheson says that it is perfectly obvious that all of those who graduate from the Juilliard school will not be able to confine themselves solely to concert giving. He pointed out that today even the greatest of artists with a very few exceptions used a certain amount of their time for teaching, so that, though in the past it was considered improper for a great artist to teach, today most of them do it. He said, therefore, that the Juilliard school graduates would pass on the learning that they are receiving, and that, therefore, the effect of the Juilliard Foundation

MUSICAL COURIER

would be cumulative and would gradually raise the standard of music in the entire country.

New York Federation Report

The report of the music division of the New York State Federation of Women's Clubs says that the key note of the department is C: Contacts, Cooperation, Coordination, Choral music, Community singing, Character in programs, Convention music, Constructive exhibits, Concert courses.

The report says that contacts with existing worth while organizations number many and have been valuable in aiding the work of the Federation. Especially prized is the association with the National Bureau for the Advancement of Music, the National Music Week Association, and the National Music League. The National Music League reports that the New York State Federation of Women's Clubs has given thirty engagements to their artists during the year, totaling \$1,228.00. This has meant a decided increase in the activities of the Federation throughout the State this past year. The National Bureau for the Advancement of Music reports that New York State stands fourth among the states in the number of towns participating in National Music Week. New York had twenty-seven full celebrations and forty-five partial celebrations.

Coordination of effort was shown in the Music Conference of the Federation held at Aeolian Hall last April, at which there were interesting papers, excellent music and a discussion led by T. Tertius Noble. The Federation has done its part toward community singing by providing at cost an excellent song sheet. The Federation points with pride to at least ten clubs in the State which are successfully advancing musical art in their communities by offering concert courses at moderate prices.

Dr. Artur Rodzinski's American Career

Dr. Artur Rodzinski, hailed by Leopold Stokowski as a musician of high merit, made his American debut in 1925 as guest conductor of the Philadelphia Orchestra. This event proved so successful that he was appointed assistant to Dr. Stokowski. That same year he took up his duties as regular conductor of the Stanley Music Club concerts and also as associate conductor of the Curtis Institute.



© Goldensky ARTUR RODZINSKI

Dr. Rodzinski's Carnegie Hall recital with the Philadelphia Orchestra in November, 1926, brought forth some of the following comments from the press: "An excellent conductor" (Henderson), "Personal Magnetism" (Samaroff), "A born orchestra leader" (Chotzinoff).

He was appreciatively received when he took the baton as conductor of the Detroit Orchestra last February. The Detroit Press said of him: "The men of the orchestra enthusiastically applauded the young Pole, who easily and unassumingly conquered his audience." At the world premiere of the Alban Berg Kammerkonzert held in March, Dr. Rodzinski was in charge. He also was conductor of the International Composers' Guild in New York. During April Dr. Rodzinski conducted the Curtis Orchestra concerts, and in May led the Philadelphia Orchestra at the music festival in Spartanburg, S. C.

For the season 1927-28 Dr. Rodzinski has taken up his duties as head of the orchestra and opera department at The Curtis Institute of Music, as musical director of the Pennsylvania Grand Opera Company, assistant director of the Philadelphia Orchestra, and conductor of the Stanley Musical Club concerts with the Philadelphia Orchestra.

Felia Litvinne Honored

L'Intransigeant, a French newspaper, contains an article in one of its recent issues that tells of Felia Litvinne being the recipient of the decoration of La Legion d'Honneur, a tribute paid her by the French Government. The many friends of the singer gave her also a diamond cross upon the occasion of the presentation. Mme. Litvinne was born in Russia, of a Canadian mother, and received her education in Italy and in France.

Large Enrollment at Main Line School

Florence Leonard, managing director of the Main Line School of Music, Ardmore, Pa., reports a large enrollment for the season just opening. The faculty of the school has been increased by the addition of Ethel van Alstyne James and Gertrude Jeanne Funk, piano; Milton Bornstein, violin, and Edna Lillich, elocution. Free classes for pupils of the school began November 7. The subjects are ensemble, elementary drill and music language. Registration for other students is permitted for a small fee. The first students' recital took place on November 16.

**CONCERT ANNOUNCEMENTS
NEW YORK**

November 24—Boston Symphony Orchestra, evening, Carnegie Hall; Josephine Amato, song, evening, Town Hall.

November 25—Philharmonic Society, afternoon, Carnegie Hall; Merwin Howe, piano, evening, Steinway Hall; Dorothy Gordon, young people's concert hour, afternoon, Bijou Theater.

November 26—Symphony concert for children, morning, Carnegie Hall; Boston Symphony Orchestra, afternoon, Carnegie Hall.

November 27—Geraldine Farrar, song, afternoon, Carnegie Hall; Julius Antonoff, violin, afternoon, Engineering Auditorium; Arcadi Volodos, piano, evening, Town Hall; Lucilla de Vescovi, songs of Italy, evening, John Golden Theater; Nadine Friedmann, saxophone, evening, Steinway Hall; Dudley Buck Singers, afternoon, John Golden Theater; Musical Forum of New York, evening, Guild Theater; Sunday Night Concert, Metropolitan Opera House; Lynnwood Farmam, organ, afternoon, Church of the Holy Communion; Roman Polyphonic Society, afternoon, Metropolitan Opera House; Paul Althouse, song, afternoon, Pythian Temple; Princess Jacques de Broglie, piano, evening, Gallo Theater; Frank Gittelsohn, violin, afternoon, Guild Theater.

November 28—Mieczyslaw Munz, piano, evening, Carnegie Hall; Yvonne Bistlin, cello, evening, Town Hall; Karl Krauter, violin, evening, Engineering Auditorium; Karin Dayas, piano, evening, Lynnwood Farmam, organ, evening, Church of the Holy Communion.

November 29—Detroit Symphony Orchestra, evening, Carnegie Hall; Giuseppe Camelloni, piano, afternoon, Town Hall; Myra Hess, piano, evening, Town Hall; Povla Frijsch, song, evening, Engineering Auditorium; Blanche Levy and Elinor Lambert, opera recital, afternoon, Steinway Hall; Mrs. Edwin Franko Goldman and Ralph Leopold, opera recital—Parsifal, afternoon, Hotel Madison; Rosita Renard, piano, evening, Steinway Hall.

November 30—Nikolai Mednikoff, piano, evening, Carnegie Hall; Horace Britt, cello, afternoon, Town Hall; Stell Andersen, piano, evening, Town Hall; Helen Hayes, evening, Engineering Auditorium; Charles Prentiss, song, evening, Steinway Hall.

December 1—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Society, evening, Carnegie Hall; Josef Martin, piano, afternoon, Town Hall; Leo Podolsky, piano, evening, Town Hall; Willy Deutscher, cello, evening, Engineering Auditorium; Mrs. Rebeca Seligman, opera recital, morning, Guild Hall; Artistic Morning, Plaza Hotel.

December 2—Philharmonic Society, afternoon, Carnegie Hall; Jeanette Vreeland, song, evening, Carnegie Hall; Biltmore Friday Morning Musicals, Biltmore Hotel.

December 3—New York Symphony Orchestra, afternoon, Carnegie Hall; Marmeis Dancers, evening, Carnegie Hall; The English Singers, afternoon, Town Hall; People's Chorus, evening, Town Hall.

December 4—Philharmonic Orchestra, afternoon, Carnegie Hall; Society of the Friends of Music, afternoon, Town Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium; Lillian Evans, song, evening, Bijou Theater; Doris Canfield and Rosaline Gardner, dance, evening, Little Theater; New York Matinee Musicale, afternoon, Ambassador Hotel; Lynnwood Farmam, organ, afternoon, Church of the Holy Communion; Musical Art Quartet, Carnegie Hall.

December 5—Irvin Schenckman, piano, evening, Carnegie Hall; Renee Chemet, violin, evening, Town Hall; Lynnwood Farmam, organ, evening, Church of the Holy Communion.

December 6—Cleveland Orchestra, evening, Carnegie Hall; National Music League Artists, afternoon, Town Hall; Harold Morris, piano, evening, Town Hall.

December 7—Shura Cherkassky, piano, evening, Carnegie Hall; Myra Hess and Irene Scharrer, piano, afternoon, Town Hall; Emanuel Zetlin, violin, evening, Town Hall; Rheia Silberta, The Music of Yesterday and Today, morning, Plaza Hotel.

Hart House Quartet Now in Canada

The Hart House String Quartet, one of the leading chamber music organizations on this continent, is now finishing its Canadian engagements prior to its departure early in December for the Pacific Coast. Among the modern numbers which will be played during the tour are quartets by Bartok, Elgar, Dohnanyi, and John Beach.

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at 8:15

PROGRAM

Sonata opus 6.....	Richard Strauss
Mr. Durieux and Miss Marion Carley	
Sonata.....	Haydn-Piatti
Waldeutsche.....	Dvorak
Minuet.....	Tchaikovsky
Ode.....	Ravel
Intermezzo.....	Granados-Cassado
Jota.....	de Falla

Miss Marion Carley at the piano

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—Introduces Benno Rabinof, His Latest Star Pupil—Reveals an Astonishing Vitality and Temperament
in Leading the Orchestra Through the Elgar and Tschaikowsky Concertos

BY ARTHUR M. ABELL

When Leopold Auer, baton in hand, weighted with his four score and two years, and crowned with his world-wide fame and his great achievements, stepped onto the stage of Carnegie Hall Friday evening, November 18, a bit of old world splendor burst upon our vision, a page of glorious musical history of a bygone epoch was opened up before our eyes.

Could it be that this grand old man of the fiddle, who succeeded the immortal Wieniawski at the St. Petersburg Conservatory fifty-eight years ago, who was the intimate friend of Tschaikowsky and Rimsky-Korsakoff, who knew Brahms and Liszt, who was closely associated for so many years with Rubinstein, David and Joachim, who heard Vieuxtemps play nearly seventy years ago, who remembers Rossini, Laub, Tausig, David, and other great artists who vanished from the musical horizon

three score years ago, who made music under three czars, whose unique musical recollections carry him back fully three-quarters of a century—could it be, I asked myself, that this self-same man was really standing before us in this year of our Lord nineteen hundred and twenty-seven, and was actually leading the New York Philharmonic Orchestra with a sure, firm beat, with consummate skill and great elan through the intricate mazes of the Elgar score?

A musical miracle! And yet it was true. Nor was there aught of mid-Victorian smugness, complacency, or solemnness in the octogenarian's conducting. One could not but marvel at his energy, vitality and exuberance of spirit. He led the sixty players of the Philharmonic selected for the occasion, with a youthful vigor that belied his years. Few of the younger conductors of the day could have equalled the aged maestro in his interpretation of the worthy, but not grateful, Elgar concerto. His reading of this difficult score, which was wholly unfamiliar to the Philharmonic players, revealed an intimate knowledge of both the solo and the orchestra parts in all their manifold and complex details and the infectious enthusiasm and the devotion with which he interpreted it bespoke a great love for the composition.

With the opening measures of the Tschaikowsky concerto, which followed the Elgar, the scene faded from my vision for a moment, and I was transported back on the wings of memory thirty-three years to the stage of Berlin's greatest concert hall, the famous Philharmonic. It was the season of 1894-95. Auer had come over from St. Petersburg to present to Berlin with the Philharmonic Orchestra an all-Tschaikowsky program, appearing in the dual capacity of conductor and soloist. He really also came in a third capacity—as propagandist for the works of his old friend Tschaikowsky, who had passed away only a few months before. Auer played the violin concerto, which the composer had dedicated to him, and conducted the Pathetic Symphony, Tschaikowsky's swan song and the symphonic poem, Francesca da Rimini, works that were at that time all new to Germany.

On that occasion I heard an Auer that America never has known—Auer the violin virtuoso in his prime. He was then only forty-nine years old, and his performance of the concerto which is known to be one of the most difficult in the entire violin literature, was remarkable for technical perfection and rhythmic verve, and it was all aglow with warmth and fire. That was my first hearing of the work, and although I have since heard it played by all the great violinists of the last three decades, Auer's delivery still stands out in my memory as one of the greatest I ever have experienced.

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 (New York Evening Post)
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Auer created a sensation with the novelty and soon every violinist in Berlin was practising the Tschaikowsky concerto. Auer was also eminently successful with his presentation of the two orchestral numbers; the Pathetic Symphony, in particular, made an instantaneous "hit" and speedily became the hobby-horse of practically every conductor in Germany.

In later years Auer was a frequent visitor to Berlin and I heard him in admirable presentations of the Beethoven, Mendelssohn, Spohr (eighth), and Goldmark concertos with orchestra, as well as in numerous smaller works with piano, but his playing of the Tschaikowsky concerto was his greatest virtuoso achievement.

Auer's purpose in appearing at Carnegie Hall on Friday evening was twofold—first, to introduce his latest pupil, the youthful genius, Benno Rabinof, and second, to show the musical world that he could produce a virtuoso of surpassing qualities in America as well as in Europe. Rabinof is a native of New York and he has received his entire musical education in this country, chiefly with Auer and his able assistant, Victor Küzdo. During the decade that the famous pedagogue has taught in America, talents galore have studied with him, but no star of the first magnitude has been sent forth by him to illumine the musical heavens; no Mischa Elman or Jascha Heifetz has issued forth from his American studio. Certain skeptics maintain that the illustrious teacher, notwithstanding his magic formulas for making successful violinists, never could produce in this country an Elman or a Heifetz because musical products of that order are not indigenous to American soil, that it needs not only the supreme pedagogic powers of an Auer, but also the subtle, elusive, mysterious, old world musical atmosphere to produce a really first-rate virtuoso.

There is something in this argument, but it is really to the heavens above that we must look for the solution of the problem. If the aspirant to fiddle fame is not endowed with native genius, no teacher, however great and successful, can ever help him. An Auer can impart to a pupil many things, but he cannot give him those attributes that count most on the concert platform—individuality, a soulful tone, temperament and a musical personality.

Why do the names of Paganini, Spohr, Ernst, Vieuxtemps, Wieniawski and Joachim and Ole Bull stand out in such bold relief on the pages of musical history? Because these men were not only supreme violin geniuses but also pronounced musical personalities. Each had a mission, each had a message for the world, and that is why each has left "footprints on the sands of time."

Who taught Paganini how to play the violin? No one but God Almighty! The few lessons he had as a child with Rolla, had no influence in shaping his unique career.

Who was Spohr's teacher? An obscure violinist, Franz Eck, whose name would have long since been consigned to oblivion but for his one renowned pupil, and he taught him for only one year.

Who was the teacher of Ernst and Joachim? Joseph Boehm, a pedagogue whose name means absolutely nothing to the present generation.

Vieuxtemps studied with de Beriot, but only in his childhood, having had no instruction after he was ten years old. Wieniawski took the first prize, under Massart, at the Paris Conservatory at the age of twelve, and thereafter he was self-taught. Ole Bull was wholly self-taught.

There is a great lesson in those examples. What is wanted in a pupil, to begin with, is surpassing genius; the rest is comparatively easy. Really great genius finds its way almost unaided. Witness Paganini and Ole Bull.

And now to Rabinof. Although a native of New York, he is of Russian Jewish extraction and that is greatly in his favor. If his name were Smith or Jones he might not have the rare artistic qualities he undoubtedly possesses, for Puritan ancestry is not conducive to artistic genius. Rabinof is a violin genius. He has an immense technic, a winged bow, and a warm and sympathetic tone. He played the Elgar and Tschaikowsky concertos and also Paganini's Witches Dance with a technical ease, fluency and finish that made one forget their great difficulties.

He also has temperament in abundance. He is, by all odds, the greatest violinist that Auer has produced in this country. What one still misses in him is individuality and poise; he is given to running away with the tempi in quick movements, but that is a fault of youth and can be overcome by vigorous self discipline.

As to individuality, that of course is a gift, but I believe it is latent in Rabinof and will appear in his playing as he acquires more experience in public appearances.

All in all, he is a most remarkable violinist, and is worthy of the great honor that Auer conferred upon him by conducting for him last Friday evening.

But when all is said and done, however, the lasting memory one carried away from the concert was that of the mighty master of the violin—the marvelous Leopold Auer. Long may he be spared.

Dudley Buck Singers to Present Unusual Program

The Dudley Buck Singers, a double quartet of mixed voices, who gave two concerts last season in the Town Hall, are scheduled for their first appearance this season on Sunday afternoon, November 27, in the John Golden Theater. The program comprises old English madrigals and part songs of the 16th, 17th and 18th centuries, two beautiful and little-known trios by Mozart, and two numbers by the English composer, Weelks—a trio and the noted madrigal "Care"—this latter considered by authorities to be the greatest of all English madrigals.

Another particularly interesting number is On Craig Du, a tone picture for eight voices by the English composer, Delius, and published in 1910 by T. B. Harms Company. As far as can be ascertained it will be the first performance of this song in America.

Taneieff, of the famous school of Russian choral composers, probably the most noted composer of six and eight part music, is represented by a composition entitled Sterne.



IGNAZ FRIEDMAN DECORATED

Decorations are frequently the lot of famous artists, who, as a class, are not at all averse to that sort of thing. Whatever decorations Ignaz Friedman's pianistic skill may have brought him from royal European personages, none gave him more pleasure than the floral ones, the Hawaiian leis, shown in the accompanying picture, taken on his recent departure from Honolulu. Mr. Friedman appeared with great success in the Hawaiian capital on his return from a concert tour in the Antipodes.

This work will also have its first American hearing, so far as can be learned.

The Dudley Buck Singers, all American, bear the name of their artistic director, the prominent composer and teacher, Dudley Buck. The group is composed of Margaret Hawkins and Alma Mitstead, sopranos; Marie Bard and Georgia Grove, altos; Wallace Hermann and Henry Moeller, tenors; and Frank Forbes and Leslie Arnold, baritone and bass, respectively.

The program is varied by solos, duets, trios, and five, six, and eight part songs.

Master Institute Scholarships

The Master Institute of United Arts announces that Mrs. Frederick Steinway has renewed the scholarship founded by Mr. Steinway at the Institute. The scholarship will be given annually and includes a year's tuition in the piano department of the Institute. In addition to the Frederick Steinway Scholarship, the Steinway & Sons Scholarship given last season for piano study at the Institute has also been continued.

Rosing to Resume Concert Work

Although Vladimir Rosing is at present engaged with his work as director of the American Opera Company, which will give a season of opera in English this winter in New York, Boston, Chicago and other cities, he is planning, immediately following this, to make a concert tour and will be heard in various cities from here to the Coast.

Rosenthal Arrives

Moriz Rosenthal arrived on the S. S. Majestic on November 22. He will give a number of New York concerts after a tour which will take him through the South and middle West. Rosenthal is scheduled to appear at the Metropolitan Opera Sunday night concerts, the Biltmore Morning Musicals, and on many local programs.

Beata Malkin Permanently at La Scala

Statement was made recently that Beata Malkin, dramatic soprano, was engaged as guest artist at the Scala, Milan, under Toscanini, but the fact is that she has become a permanent member of the company. She is the sister of the Malkin brothers of New York.

Huhn Cantata to Be Given November 27

Bruno Huhn's cantata, Praise Jehovah, will be sung on Sunday evening, November 27, at St. Andrew's M. E. Church, New York. The chorus and quartet of soloists will be conducted by the composer. Bruce Keator is to be at the organ.

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Huttman Pupils to Study in Germany

Although America is fast becoming a country self-sufficient in the matter of musical education for its many young and budding musicians, and although the "American trained musician" is now being heralded with a note of pride by enthusiastic American patriots, probably the secret ambition of the majority of American music students, and particularly vocal students, is for a season or more of study in Europe.

The students of Frederic Huttman, American dramatic tenor and teacher of artists, of Los Angeles, Cal., have been given a rather unusual opportunity for the realization of this dream of gaining European study and experience. Mr. Huttman recently sailed from New York for Cologne, Germany, taking with him a group of his California pupils for two years of work in that country. This teacher, who



EN ROUTE TO COLOGNE.

Frederic Huttman (on the extreme right) and some of the vocal students who accompanied him to Germany, photographed with Captain Lück of the S.S. Cleveland.

was formerly principal tenor of the Royal Operas of Schwerin and Berlin, was trained in the thorough school of the old Italian tradition and gained success in Wagnerian works, as well as in oratorio and lieder. Hans Morschel, music director of Cologne and conductor of the Konzertverein of Cologne, has been engaged by Mr. Huttman as Kapellmeister for his students. Mr. Huttman also supplied his students with coaches for opera or concert, a language teacher and a dramatic teacher; his own services as vocal technical teacher and advisor, and twice weekly visits to the opera or concert during the season. When the student has attained the proper proficiency and repertoire, he will be guaranteed auditions before prominent managers, agents and music directors of central Europe.

Mr. Huttman has sung under such conductors as Richard Strauss, Arthur Nikisch, Leo Blech and Georg Schuman. Among his former pupils is Emmy Bettendorf, now leading dramatic soprano of the Municipal Opera, Berlin. He was also the teacher of Toini Rahola, concert soprano; Ernest Franke, tenor of the Municipal Opera, Magdeburg; Alice Mikan, light opera prima donna; Helene Cadmus, contralto; Elsa Giorloff, coloratura soprano; Max Jurinka, basso-cantante; Lydia Rubens, contralto; Hans Pelikan, baritone at the Opera of Hannover, Germany; Gernot Burrow, basso at Opera of Wurzburg, and Ilse Platt, soprano of the light opera at Königsberg, Germany.

Notes From Ernest Briggs' Management

The tenth season of the Tony Sarg Marionettes will be booked from coast to coast, the season to extend until next June. Ratan Devi, appearing in costume in East Indian songs, is making an extensive tour which will last until February, covering the territory from New York to San Francisco and return. Mr. Briggs will present John Goss, London baritone, in a series of recitals in February, and it is understood that Mr. Goss will bring the London Singers to the United States for their first tour during 1928-29. A spring tour is being arranged for the Ripon Glee Club, an organization of fifty men who will tour from Milwaukee to New York and return. Julian Huarte and his Spanish Symphony Ensemble will soon make their return to radio engagements. Florence Otis will present her song stories in a tour to the Middle West before the first of the year, after which she will be engaged in the East. Alice Singer, young American harpist, winner of the Reni prize in Paris, is planning a spring recital and a tour during 1928-29. A number of series of lecture engagements have been secured for Herman Epstein; and engagements have been booked for Elsie Baker and Helena Marsh, contraltos; Lucy Marsh, soprano, the Manhattan Double Quartet, and Rose and Charlotte Presselle.

Angell's Accompaniments Elicit Praise

Ralph Angell, accompanist for Francis Macmillen, violinist, both last season and this, received excellent comments on his playing at the violinist's recent Carnegie Hall recital. For example, the Brooklyn Eagle said: "Macmillen was fortunate in the unusually excellent support given him by his accompanist, Ralph Angell," while the Telegram spoke of him as an "efficient accompanist." The New York Sun said: "Ralph Angell was at the piano and fully proved his right to be there." In the opinion of the critic of the Post, "Macmillen was ably assisted by his accompanist, Ralph Angell," and the Tribune stated that the "quite distinguished himself by the excellence of his support."

Schaefer's Oratorio Repeated

On October 31 the Freiheit Gesang Verein repeated Jacob Schaefer's oratorio, *The Twelve*, at a concert given at Mecca Temple. Mr. Schaefer directed the large chorus himself, and the impression made by the work was even more vivid than on earlier occasions during the past year when it was given by the same chorus. It is altogether unfortunate that the Russian text of the work should have been translated into Yiddish, as that is a language that few choruses could undertake to sing, and it makes the work not only impossible for choruses but also difficult for soloists. Mr. Schaefer is now engaged in arranging an English translation of this splendid cantata, and when it is given under such auspices that the general public will become acquainted with it it will undoubtedly create a sensation.

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CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich.	GLADYS MARSALIS GLENN, 1217 Bowie Street, Vivian Place, Amarillo, Texas.	ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year.
GRACE A. BRYANT, 201-10th Ave. N., Twin Falls, Idaho.	FLORENCE ELIZABETH GRASBLE, Lansing Conservatory of Music, Lansing, Mich.	VIRGINIA RYAN, 1070 Madison Avenue, New York City.
MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.	HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio. 6016 Belmont Ave., Dallas, Tex. Little Rock, Ark., Dec.	STELLA H. SEYMOUR, 1219 Garden St., San Antonio, Tex.
DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 346 Clinton Ave., Brooklyn, N. Y.	MRS. KATE DEL MARDEN, 61 North 16th Street, Portland, Ore.	ISOBEL M. TONE, 626 S. Catalina St., Los Angeles.
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MUSIC ON THE PACIFIC SLOPE

LOS ANGELES

LOS ANGELES, CAL.—Theo Wendt, conductor of the Cape Town, Africa, Symphony Orchestra, spent some weeks in Los Angeles on his American tour.

The Persinger String Quartet made their bow at the Beaux Arts Auditorium, October 24, in the first of its season's offerings. The Beethoven Quartet in B flat major opened the program with the Dohnanyi quartet following. The Glazounov Novelets closed the program. As always, the playing was the essence of all that is fine in chamber music. The next appearance will be in January.

William Ripley Dorr presented his boys' choir in concert October 18. They sang with beautiful tonal quality, fine precision, and much of their work was a capella. They were assisted by Robert Sargeant, tenor.

The Spanish tenor from the Chicago Civic Opera Company, Don Jose Mojica, was presented at the Gamut Club Theater, October 25, by Katherine Coffield, of Long Beach. Troy Sanders was a fine accompanist. The young singer displays a lovely voice and presented his songs in a highly emotional manner. The audience was delighted both with singer and player.

According to Gurney Newlin, president of the Los Angeles Opera Association, one of the features of the 1928 season, will be an opera with the conductor and entire cast comprised of local people. He did not state whether or not the opera would be by one of our many composers.

The Pro-Musica Chapter of Los Angeles gave a reception at the Art Center on The Mount of Olives to Mr. Schneevvoight, new conductor of the Philharmonic Orchestra, and his wife.

The Women's Committee of the Philharmonic Orchestra board gave a luncheon to Mr. and Mrs. Schneevvoight and William Clarke, Jr., founder of the orchestra, at the Biltmore. Many distinguished people were present, among whom were the operatic stars of the Los Angeles Opera Company and the conductors, as well as Pierre V. Key and Theo Wendt.

SEATTLE, WASH.

SEATTLE, WASH.—Two celebrated artists of national fame headed the list of concerts during the past two weeks. Under the auspices of the Ladies' Musical Club, Lawrence Tibbett, baritone, was heard in recital at the Metropolitan Theater, October 17, and was accorded a hearty reception. This was Mr. Tibbett's first Seattle appearance, but his reception would indicate that it will not be his last. Assisting at the piano was Edward Harris, who in addition to his accompaniments gave a group of piano solos of his own composition.

Louise Homer was heard on October 18, and attracted a large audience to the Plymouth Auditorium. Her concert was the first of a series being sponsored by the Wolfsohn Musical Bureau of N. Y., Inc. under the local management of Marjory Cowan.

For the third season, Peter Merenblum, violinist, and Berthe Poncy, pianist, both members of the Cornish School faculty, are presenting a series of Historical Sonata recitals. These recitals are a part of the Three Arts Series, sponsored on Friday evenings at that Institution. The program of October 21 included three sonatas for violin and piano, the Beethoven G major, Haydn D major and Saint-Saëns D major. The following which these artists are gathering is constantly increasing, and the perfection of ensemble which is so satisfying is always an outstanding feature of their playing.

Jacques Jou-Jerville has announced a three months' course in light and grand opera. The presentation of opera scenes in costume, with string ensemble under the personal direction of Mr. Jou-Jerville, will conclude the work of the class at the end of the season.

Sunday afternoon musicales are being sponsored by a number of the various studios, and are encouraging students by giving them opportunity for frequent appearance. The Boyd Wells Studios and the Jou-Jerville Studios both presented interesting musicales October 23. In addition to their local musicales, Annabel Trent and Harry Krinke are presenting a series in Vancouver, B. C.

The Women's Federation of the University of Washington has announced its annual series of artist concerts for the coming season. The attractions offered will include The Pro Arte String Quartet, Harold Bauer, The Beggar's Opera, and Mme. Schumann-Heink.

Francis J. Armstrong, prominent among the violinists of the Northwest, but belonging first of all to Seattle, opened his series of winter concerts in Vancouver, B. C., October 6, where he gave a program of unusual variety. The public and the press were unanimous in pronouncing his playing as musicianly from every viewpoint.

The Seattle Music Teachers' Association opened its meetings on October 8 with a greatly increased membership and a spirited inclination to help Seattle's cultural progress to the utmost.

Karl Krueger will present a series of pre-symphony lectures at the Sunset Club during the symphony season.

October 18, the Ladies' Musical Club of Tacoma presented two local musicians—Eunice Prossor, violinist, accompanied by John Hopper, pianist, in recital.

J. H.

PORTLAND, ORE.

PORTLAND, ORE.—Lawrence Tibbett, baritone, at his first local recital, was hailed with unmixed joy. Among his numbers were Schumann's Ich Grolle Nicht, LaForge's Crucifix, and the Credo from Verdi's Othello. In short, Mr. Tibbett made a palpable hit. Edward Harris, a richly endowed pianist and accompanist, assisted. Steers & Coman had charge of the recital, which took place at the Public Auditorium. There was a large audience.

Alexander Brailowsky, pianist, under the management of the Nero Musical Bureau of Portland, recently made his second appearance at the Public Auditorium, playing Liszt's Sonata in B minor (dedicated to Schumann), a Chopin group and Schumann's Carnival, op. 9. Mr. Brailowsky has everything to fascinate an audience. Truly, it was a superb recital and the pianist was wildly applauded.

Willem van Hoogstraten, director of the Portland Symphony Orchestra, has returned from New York, where he conducted the Philharmonic Orchestra. Prospects are bright for the local orchestra, which has resumed rehearsals.

Under the auspices of the Soroptimist Club and the management of Mrs. Warren E. Thomas, an enjoyable program was given at the Little Theater by Ella Connell Jesse, pianist; Viola Clarke, soprano; Edna Agler, dancer; Martha Drury Scott, reader, and Nettie Leona Foy, accompanist. Members of the Cadman Musical Club, of which Mrs.



JULIETTE WIHL

"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).
"Among the most interesting of contemporary artists."—*New York Herald* (Paris).

W. T. Harrison is president, recently had the pleasure of hearing Mrs. Walter R. May, who gave a lecture on Brahms.

J. R. O.

Krueger's Programs for Young People

The season's program for the young people's concerts of the Seattle Symphony Orchestra, under the direction of Karl Krueger, began on November 12 with this program: Scarlatti, Four Pieces; Lully, The Winds; Rossini, The Storm; Laidow, The Enchanted Lake; Moussorgsky, The Flight of the Bumble Bee; Berlioz, Hungarian March. Future programs are as follow: November 28—Weber, overture to Oberon; Handel, Three Dances; Strauss, On the Beautiful Blue Danube; Haydn, Allegretto; Carpenter, Two Pieces; December 31—Haydn, Pastoral Symphony; Beethoven, Andante Cantabile; Humperdinck, Dream Pantomime; Mendelssohn, Spinning Song; Debussy, Two Pieces; Elgar, March; January 21—Beethoven, Turkish March; Bach, The Giant Fugue; Schubert, Moment Musicales, Entr'Acte; Mendelssohn, Scherzo; MacDowell, Three Woodland Sketches; Strauss, Overture; February 11—Weber, Invitation to the Dance; Tchaikovsky, Three Dances; Taylor, The White Knight; Borodin, Dance; March 10—Bach, Gavotte; Gluck, Slaves' Dance; Schumann, Canon in B minor; Laidow, Eight Russian Folk Songs; Skilton, Deer Dance; Brahms, Hungarian Dance No. 5.

Naegele a Sensation in Chicago

Charles Naegele, in his recent debut at the Goodman Theater, caused a furor in the musical circles along the Lake Shore. Herman Devries, of the Chicago Evening American, said: "If I were Mayor, I would give him the keys of the city immediately with a request for a prompt return." Glenn Dillard Gunn, of the Herald and Examiner, writes the following: "Virtuosity is his such as none of

the younger generation have offered, and the daring and abandon that go with it."

With all this, Naegele continues his quiet way toward the top of the ladder among our native pianists. His manager, however, with a more material eye to things, announces that due to the many requests for more of Mr. Naegele in Chicago, a second recital has been arranged at the Goodman Theater on December 11, under the direction of Rachel Busey Kinsolving.

National Opera Club Meets

A splendid afternoon, musically and intellectually, was that of November 10, when the National Opera Club of America, Baroness von Klenner, president, held a "Memory Day" for Victor Herbert, with beautiful singing by artist-pupils of Estelle Liebling, and talks by Leonard Liebling, editor-in-chief of the *Musical Courier*; Henry Gaines Hawn, and Milton Aborn. All the music was by Victor Herbert. Celia Branz' rich contralto voice was well liked in 'Neath the Southern Moon, and Phyllis Newkirk sang Kiss Me Again, displaying a beautiful voice and expression; both singers have distinct enunciation, and had to repeat their songs. Olive Cornell's brilliant, high soprano voice rang out clearly in a Naughty Marietta song, and Sydelle Rausch and Miss Branz contributed the closing duet from The Fortune Teller with effect. Madeline Marshall playing expert accompaniments. All this graceful, polished and expressive Herbert music was delightfully sung, redounding credit on the Estelle Liebling school and style.

Leonard Liebling, chief speaker of the afternoon, was introduced by President von Klenner as "A real critic, one who does constructive things." Mr. Liebling launched into a tribute to Victor Herbert, including personal experiences as a fellow member of the Lambs Club, humorous recollections, and an eloquent appeal for higher education in music for America's youth, especially the young men. Because of this rushing musical season, he said he recently suggested that, since critics had nothing else to do except sleep between 2 and 8 a.m., concerts might as well be given then (applause). The jollity and optimism of Herbert, uniting his father's German characteristic of thoroughness and musicianship with his mother's Irish esprit, his kindness, generosity and honesty, were mentioned by the speaker. He sketched his life briefly, from playing the cello to conducting the 22d Regiment Band, the Pittsburg and New York Philharmonic orchestras, and held attention every moment through obvious sincerity and direct, unaffected speech.

Ida Brooks Hunt, who created the prima donna role in Herbert's Algeria, gave interesting recollections, and Milton Aborn talked entertainingly of his life-work and career, telling of many humorous occurrences from the time he, at seventeen, wanted to be Mephistopheles, through his experience as director of Keith Vaudeville opera in Boston and elsewhere, and the Aborn Brothers production of Natoma in the then new Century Theater. He closed by advocating municipal opera in New York, saying the "National Opera Club could put through anything they concentrated on."

Mme. von Klenner introduced "Mrs. One Thousand," who is Mrs. Cook, possessing the 1,000th membership-card of the club; spoke of the coming December 8 meeting, when Mrs. Edgar Stillman Kelley, president of the National Federation of Women's Clubs, will be guest, with other club presidents; called special attention to the December 14 presentation of opera (*Aida*) at the Metropolitan Opera House, which performance is to be under the entire control of the National Opera Club, with Louise Homer making her re-entre on the stage; and spoke of Kathryn Witwer, \$1,000 prize winner praised by Polacco in Chicago. Amy Ray Seward spoke of the seven weeks of opera, which begins January 7, by the American Opera Company. Henry Gaines Hawn talked on Moods in Life and Art, with practical illustrations of English speech, and was interesting in all he said and the way he said it. Mrs. Hugh Reid Griffin and Jose Echaniz, with the speakers of the day, were guests of honor, and the entire affair was interesting in every detail.

Notes from Estelle Liebling's Studio

Jessica Dragonette was engaged as soloist at the opening radio concert of the General Motors; among the other artists were William Collier and Nora Bayes. Dorothy Miller, coloratura soprano, recently gave a program of songs over station WEVD, and Hilma Moss sang at the Hampden Theater. Patricia O'Connell has been engaged for the leading role in the new version of the Gilbert and Sullivan opera, *Patience*, to be produced by Perke Hamburg. The Liebling Quartet broadcast over station WEVD on November 10.

Gray-Lhevinne at Cincinnati

An audience which filled the great Music Hall at Cincinnati, O., greeted Estelle Gray-Lhevinne recently. 4,500 were seated and more than 600 stood in the back of the hall and in the balcony. The ovation accorded the artist for her recital was unusual. Besides some fourteen violin masterpieces, Gray-Lhevinne gave one of her own poems, and her voice carried to all corners of the hall.

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CHICAGO OPERA

(Continued from page 5)

many tunes assigned to it by Verdi, notwithstanding the fact that the brasses handicapped the string contingent by their sonority.

MARTHA, NOVEMBER 15

Edith Mason, Tito Schipa and Vittorio Trevisan were the bright stars of the first performance this season of Flotow's *Martha*.

Mme. Mason scored heavily after *The Last Rose of Summer*, which she sang in English, and with Tito Schipa won the vocal honors of the night. Tito Schipa counts the role of Lionel among his very best, and rightly so, as a better interpretation of the part would be difficult to imagine. It may be stated that he completely stopped the show after the *M'Appari* and throughout the evening he gave of his very best.

Vittorio Trevisan was the chief merry-maker of the production, as his comedy is always to the point. His antics had the audience convulsed and a great part of the enjoyment of the night was due to his perfect portrayal of *Tristan*. Moranzoni conducted.

LORELEY, NOVEMBER 16

Loreley was repeated with the same cast heard the previous week.

TRIPLE BILL, NOVEMBER 17

Gianni Schicchi, Pagliacci and a Liszt Hungarian Rhapsody in ballet form formed the generous bill given the happy Thursday night subscribers.

In Gianni Schicchi, the best singing was done by Eide Norena, who was Loretta, and Charles Hackett, the Rimuccio, and the best acting by Giacomo Rimini, who appeared in the title role; Vittorio Trevisan, who was Dr. Spinelloccio and Giovanni Polese, in a small role.

Gianni Schicchi is one of the best operas in the repertory of Giacomo Rimini, who disguised his voice so well as to provoke much merriment. He is a born actor, one who does not resort to cheap tricks to win the public, but who understands pantomime so well that even those to whom Italian is a closed book understand the plot.

Special mention must be made of Vittorio Trevisan, who had one of the smallest parts in the opera; his comedy was of such high order that the attention of the spectators was focused upon him while he was on the stage, and as he made his exit salvos of applause followed. Moranzoni conducted.

PAGLIACCI

Two debuts took place in the performance of Leoncavallo's *I Pagliacci*—that of the baritone, Robert Ringling, who was the clown Tonio, and of Olga Kargau, as Nedda.

Robert Ringling won the hearts of his listeners by the simple manner in which he delivered the Prologue. Probably there are some erudite critics who may object to the ease with which he gave the number; it is usually shouted, but the newcomer sang it beautifully. Then, too, Ringling does not walk up and down the stage while explaining to the audience the wish of the author. And this is as it should be, as, after all, the Prologue is not a part of the plot, but rather information to the public of the episodes to follow. Throughout the opera Ringling demonstrated that he has been well trained in this country as a singer of the first order and that his appearances both in Europe and here in grand opera have made him a very forceful actor; one who understands the stage to perfection. He made a deep and lasting impression.

Olga Kargau, who also hails from Chicago, and if memory serves right, has gained experience with a travelling opera company, has two good reasons for disliking the role of Nedda, and those who saw her performance will understand the above criticism; short dresses are a distinct impediment to this beautiful young girl. She sang sufficiently well to win a big ovation after the *Bird Song*. The size of the Auditorium, too, reacts against the newcomer, whose voice is small, especially in the medium, yet she caught the fancy of her hearers, who were bent on wishing her well.

Jose Mojica and Desire Defrere sang the roles of Beppo and Silvio, respectively, in telling fashion, excellently rounding up the cast.

HUNGARIAN RHAPSODY

One of Liszt's Hungarian Rhapsodies, arranged for a ballet in two scenes by Vechslav Swoboda, followed; but the hour was too late for ye scribe and, as the dancers were pirouetting on the Auditorium stage we were far away from the scene of action.

OTELLO, NOVEMBER 19 (MATINEE)

Otello was repeated for the Saturday matinee habitues.

LUCIA, NOVEMBER 19 (EVENING)

Lucia had another hearing at the Auditorium and closed auspiciously the second week of the present season.

RENE DEVRIES.

Mowe Pupils Successful

Among the pupils of Homer Mowe who have been singing successfully in public during the past few months are Louise Crowell, soprano, who appeared with Maud Morgan, harpist, at a reception given by the Woman's Club of Perth Amboy, N. J., in honor of the State officers of the Women's Clubs of New Jersey; Beatrice Malatesta, soprano, and Irene Galliciez, mezzo-soprano, who are appearing for the second season in Keith-Albee vaudeville in a trio called *We Three*, which is considered one of the best singing acts of its kind; Lillian Gillis, soprano, who has been singing during the summer at the Willis Avenue Methodist Church of New York City, and who was also warmly received at a recent concert given by the Woman's Club of Woodbridge, N. J.; Eleanor Kinyon, who is the soloist at the Catholic Church of Long Beach, L. I.; George Andre, who is appearing with the Merry Malones Co.; and Philip Bogart, who has been engaged as tenor soloist at the Fordham Methodist-Episcopal Church, New York City.

Mr. Mowe opened his new studio this fall with a pupils' recital. Six of his pupils took part in an interesting program. Eleanor Kinyon sang three songs by Whelpley, Ronald and Wood. Ralph Moran, bass-baritone, showed a resonant voice in *Ich Grolle nicht* by Schumann. Ruth Pachner, soprano, making her first appearance at these recitals, revealed a beautiful voice in songs by Rubinstein, Vanderpool and Kanner. Rose Ruegg gave pleasure with a full, appealing soprano voice. Strafford Wentworth had the honor of presenting one of Mr. Kanner's songs for the first time on any program. Mr. Kammer and Mr. Gumbiner, who were among the guests, were represented by three

interesting, well written pieces. Mr. Wentworth's fine tenor voice and musicianship were greatly enjoyed. The most difficult group was done by Hazel Brogger, coloratura soprano, who sang the Caro nome aria from *Rigoletto*, *Ah, fors e lui* from *Traviata*, and two other numbers. What promises to be a busy and interesting season was most happily inaugurated.

MUSICAL WANDERERS

(Continued from page 5)

to tie up at the pier. But she had to wait aboard all night. It seems that some paper was not made out to suit an Immigrant inspector and a special hearing was ordered for Lucie and her mother, Mrs. Paula Stern, in spite of the fact that Justice Glass of Philadelphia, who is Mrs. Stern's cousin, was at the pier to meet them. Everything was O. K. in the morning and Lucie caught a train for Philadelphia to visit Josef Hofmann and give her first "grown-up" recital there, then return for a concert in New York. Her first recital was in Berlin when she was six years old, and she arrived for her first tour here as a "child wonder" three years ago, when she was eleven. As she was the only artist on the Olympic this trip she was the whole concert aboard for the benefit of the seamen's charities, and the ship's officers proudly announced that she was so successful that the charities netted \$2,000.

Maria Kurenko, returning aboard the *Ile de France* for her third season with the Chicago Opera, wanted to know about the New England floods. There was confusion among artists in Paris, she said, when the news first came and a good many thought New York had been inundated and Carnegie Hall washed away. There will be great relief, she said, when they get the facts straightened out. She has been abroad five months and returns for a six months' season, beginning with a concert of Russian music in New York on November 27, before going to Chicago.

Peggy Vere, French musical comedy artist, arrived on the same ship with her husband, Oscar Monvet, brother of Maurice. This is her first visit to America and she plans a trip to Hollywood and a moving picture or two.

Duo Ledent, coloratura soprano, and her husband, Henry Hillebrand, arrived on the *Deutschland* from the Hollandische Opera, Amsterdam, for forty weeks in vaudeville. This is their first trip here. The *Deutschland* also brought in Max Reinhardt and the members of his repertory company, including Harald Kreutzberg, premier dancer of the Berlin Opera. There is such a big place for music in drama, and so much need for drama in musical productions, Reinhardt declared, that the big productions must blend the two until in the future it may be difficult to tell which is primarily opera and which was written as straight drama.

Myra Hess and Yelly d'Aranyi arrived on the *Cunard liner Berengaria*, declaring they are musical "twins." They've been giving joint recitals abroad for the last five years and will give joint recitals in New York, Havana, and perhaps other cities here this season. This is the sixth

season here for Miss Hess and the first visit of her "twin," who always had so many concert engagements abroad that she had to be left behind other years, so Miss Hess declared. Miss Hess stayed abroad last year, too. She will open her season with the Chicago Symphony Orchestra, November 25 and 26, then appear at Town Hall, New York, November 29, while Miss d'Aranyi starts her season in Cooperstown, then Town Hall on November 26. Ethel Hobday, accompanist for Miss d'Aranyi, was also on the *Berengaria*.

Margherita Marsden returned on the *Berengaria* after two years of study in Germany, Italy and France and a concert tour in Europe, for a visit to her home in Los Angeles and concerts on the Pacific Coast.

Stella Norelli, of the Chicago and Cincinnati operas, sailed for Italy, Germany, France and Czechoslovakia, aboard the North German Lloyd liner *Stuttgart*, vigorously chewing gum in accordance with orders from her doctor.

Just before sailing she posed for news photographers to show how to use a new machine invented by the ship's doctor that is claimed to be a sure cure for seasickness.

"I hope it works when we get to sea," said Norelli, still unconvinced and chewing her gum harder than ever when the pictures were finished. "I hate gum." Forrest Lamont, her husband, plans to join her in Europe next spring, she said, at the close of his season with the Chicago Opera.

C. C. R.

New Saminsky Works Published

The Universal Edition in Vienna has issued Lazare Saminsky's Sea Symphony, No. 3, conducted here recently by Fritz Busch with the New York Symphony Orchestra. Saminsky's song cycles, *The Lying Day* and *Songs from the Russian Orient*, are also now published by the Universal Edition. The Litanies of Women, for voice and orchestra, are in preparation. The latter work will have its first performance in Boston next Month.

Mr. Saminsky is now rehearsing his Emanuel choir for concerts in February and March. He is also teaching composition and orchestration to a class of young composers. Among Mr. Saminsky's pupils are Nadia Reisenberg, eminent pianist; Count Alexander Dru de Montgelaz, young English musician; Alice Kant, daughter of the eminent physician of the Rockefeller Institute, and also Evelyn Berckman, gifted young Philadelphian, whose works were given lately by The League of Composers, the New York Symphony and the Rochester Philharmonic orchestras.

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GOTHAM GOSSIP

SECOND GRAND OPERA SOCIETY SUNDAY MUSICALE

Two hundred guests assembled in the Van Dyck Studios on October 30 to listen to the second of a series of musicals given by the Grand Opera Society of New York, Zilpha May Barnes, director. A varied program of solos, duets, and a choral finale, was given by Mary Lustig, Cornelius Koster, Morton Stafford, Kitty Grieshaber, Dorothy Heyden, Tito Venturi, I. Reines Skier, Christine Sullivan, Marguerite Brown, and Ivan Ismailov, dancing following. The ceremony of making Chief White Horse Eagle an honorary member followed, with another making Mr. Skier an Indian chief. A jolly crowd enjoyed the evening, with prize donated by Belle Fromme. The third musicale will take place November 27, and all interested are cordially invited.

MUSIC EDUCATION STUDIOS NOTES

Marguerite Baiz, who spent the summer in Italy and France, has returned and resumed her voice classes in the Music Education Studios. The Music Hour for small children, which includes kindergarten and primary school work, held its monthly open class November 1. The program consisted of folk and interpretive dances, songs and piano numbers, as well as an exhibition of kindergarten and primary art work. The Music Education Studios has opened a branch studio at 1422 St. Nicholas Avenue, in the rooms of the Chamber of Commerce of Washington Heights (18th Street subway building).

F. A. O. M. BANQUES AT HOTEL MAJESTIC

The Fraternal Association of Musicians, Miguel Castellanos, president, opened the season auspiciously with a largely attended banquet at the Hotel Majestic. After dinner speeches and remarks were made by Messrs. Castellanos, Sajous, Spiess, Randolph and Mmes. Crane, Sajous, Korn, Southwick, Atkinson and Cannes. An encouraging increase in membership was reported, and a happy evening spent by those present.

LAURIE MERRILL'S ART

Laurie Merrill, American soprano, has been acclaimed in many cities of the United States, from Boston to Palm Beach, due to her delightful voice and charming personality. She gives charming costume recitals, containing Spanish, French, and American songs, all in the costumes of these countries.

MORNING CHORAL AT ST. ANDREW'S M. E. CHURCH

The Brooklyn Morning Choral, with Herbert S. Sammond, conductor, was featured in the October 30 evening service at St. Andrew's M. E. Church, West 76th street. Mr. Sammond also playing the organ during the prelude and postlude. The Choral assisted in two choruses during the performance of Gaul's cantata, Ruth. The beautiful voices comprising the Brooklyn Morning Choral, and the varied solos and ensemble numbers, under the direction of the organist, Mrs. Bruce S. Keator, served to make it a notable evening.

AMERICAN COMPOSERS' WORKS AT CITY COLLEGE

Felix Borowski, Eugene Thayer, Gordon Balch Nevin, Harold D. Phillips, Arthur Foote, R. S. Stoughton and Sidney Homer are the American composers whose works are found on the organ program given by Prof. Baldwin at City College, Wednesdays and Sundays in November, at four o'clock.

MARIE DIMITY IN OHIO

Marie Dimity, soprano of Greene Avenue Baptist Church, Brooklyn, spent a recent fortnight in her home city, Chillicothe, O., where her fine voice and winning personality was always a social feature.

MARIE DE KYZER STUDIO ACTIVITIES

Marie De Kyzer gave a song recital for the Jackson Heights Music Club on October 25, with W. Frank Chaterton at the piano, a re-engagement from last year. Constance Wardle, dramatic soprano, artist-pupil of Mme. De Kyzer, gave a song recital at Town Hall, November 7. Martin Spellman, tenor, won the Atwater Kent radio test at Westerly, R. I., and Kenneth Burdick, baritone, won in the contest at New London, Conn.; both are members of her vocal class at Westerly, where she goes bi-monthly. Lucile Millard gave a successful concert for the Woman's Club on Staten Island the latter part of September; she has an unusually beautiful coloratura voice, of a lyric quality. Mme. De Kyzer has recently reopened her New York studio, enrolling many new pupils; she expects the busiest season of her career.

HAGGERTY-SNELL SUNDAY MUSICALE

The Haggerty-Snell studio in the Metropolitan Opera House was crowded to hear Octavie Martial and Flora Lipsher, sopranos, assisted by Dorothy Barlow, Erminie Nadau, Irene Nemzer, Gertrude Schwartz and Master Morris Schwartz in a recital of vocal and piano numbers. These pupils have studied from three months to a year, and show unusual progress, for Mme. Haggerty-Snell secures the enthusiastic cooperation of all her students. Herself a pupil of Marchesi and other leading masters, she impresses her individuality on pupils. Each singer preceded the song by a little explanatory discourse, thus adding interest. Morris and Gertrude Schwartz are fine little pianists, and Misses Martial and Lipsher each appeared twice, showing delightful voices under high state of cultivation. Reinhold Strohecker was the capable accompanist.

MARIE VAN GELDER MUSICALE

An Hour of Song given by pupils of Marie van Gelder at Aeolian Hall, November 6, found a critical but appreciative audience on hand. The recital gave the impression of being of decided professional character. Performers in the order of their appearance were: Mae Zenke, Elsa Mandelin, Mrs. Leslie Eadie, Mrs. Resa Liebowitz, Harry Futterman, Estelle Gleissner, Christine Black, Rhea Becker and Mirian Arrington, of Montgomery, Ala.; the last named was guest of honor at a reception given for her by her teacher at the club rooms of the Guild of Vocal Teachers.

VIENNA PRAISES GUSTAVE L. BECKER'S BACH

Julius Wolfsohn, in his review of opera, concerts, new publications, etc., in the Vienna Publizistische Blätter of October 10, devoted considerable space to Gustave L.

Becker's Harmonic Structure to the Two-part Inventions by Bach. He styles him as "The famous New York pedagogue, Gustave L. Becker, who as president of the League of Music Teachers has also won honors." He commends the idea of what is practically an accompaniment at a second piano of the Bach Inventions, saying, "It fills a long-felt want; through this, the pupil understands the structure of the work, is interested in the artistic idea; it is a pity that Prof. Becker's harmonious, well sounding work, is not known here as it is in America." To this the present writer adds that many pupils find the Bach Inventions scientific but dry; when performed for two pianos, as in the Becker Harmonic Structure, they have a new interest, making polyphonic music take on an altogether new musical expression.

Seven of Mr. Becker's pupils appeared in recital recently at their teacher's studio in Steinway Hall, playing compositions by Johann Sebastian and Phillip Emanuel Bach, Chopin, Liszt, Schubert, Jensen, Grieg, Cui, Moszkowski, Palmgren and Cyril Scott. All of the pupils played in a commendatory manner, but those winning most enthusiastic applause were Samuel Diamond, who is blind, Annette Rosemund, and Etta Beigel, a medal winner.

MUSIC EDUCATION STUDIOS AT CHAMBER OF COMMERCE

The Music Education Studios were represented on the program in connection with the seventh annual Get-Acquainted Dinner of the Washington Heights Chamber of Commerce, in Audubon Hall. Marguerite Baiz sang to charming Irish and Scotch folksongs, which were cordially received; she is instructor in singing at the studios and was accompanied by Margaret Hopkins, co-director with Jessie B. Gibbes of the studios.

HAROLD LAND DIRECTS YONKERS MUSICALE

Margaret Sittig, violinist; Elizabeth Keyes, soprano, and Harold Land, baritone, collaborated in the first of a series of musicals given by St. Andrew's Episcopal Church of Yonkers, in the beautiful mansion of James R. Clark. Miss Keyes has a pleasing soprano voice, and is a pupil of Mr. Land. The Yonkers Herald said of Miss Sittig in part: "She is in the front rank of concert violinists, playing with technical skill, temperament and brilliancy." The same paper also said: "Mr. Land sang with resonant voice and fire." The affair was very successful musically, socially and financially.

JOHN W. NORTON FUNERAL OBSEQUIES

The funeral service of John W. Norton, organist and choirmaster of St. George's P. E. Church, Flushing, was held in that edifice November 5. The excellent vested choir sang Noble's Souls of the Righteous, Dr. Noble at the organ, with Dr. Dickinson conducting. Taps were sounded by an army bugler, and a large delegation of his fellow-organists attended. Mr. Norton was chairman of the executive committee of the National Association of Organists.

BESSIE BOWMAN ESTEE SINGS

The Women's Society of the Baptist Church of the Redeemer, Brooklyn, heard Bessie Bowman Estee in a Cadman song at the meeting of November 9, and very heartily applauded her highly intelligent singing.

VON DOENHOFF STRING QUARTET

The second Children's Music Hour, in Steinway Hall, featured the Von Doenhoff String Quartet, of which Theodore Henkle and Bernard M. Rodkinson are violinists; they played pieces by Haydn, Schubert and Raff.

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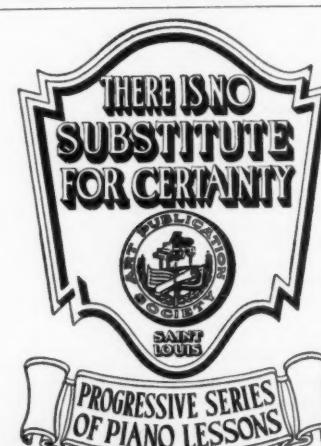
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**QUESTIONS ABOUT PIANO
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By Alexander Raab

Alexander Raab, eminent pianist, pedagog and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—Is it important that the general education of one who aspires to pianistic success should be at a high level, and if so why? Barton Bachmann.

A.—If the words "pianistic success" you mean one who is acknowledged to be a great pianist by the concert-going public, I would think that his general education need not be on a high level. The same is true for one achieving success in any walk of life where a natural gift for one's occupation is of paramount importance. Nevertheless I strongly believe that a well rounded education is a valuable asset to one of even the greatest talent.

General education of course has no direct bearing on piano playing, but indirectly it may prove of great importance since the mental discipline necessary in acquiring it is valuable in any line of endeavor.

In a time such as ours when the possession of a good education is no longer looked upon as the privilege of a certain class—education having truly become "general"—it is hardly possible for one to lack the essential of a general education without suffering a social if not an artistic disadvantage. The artist does not face the world exclusively from the concert platform. He is judged in his contact with society according to the cultural standards of his time and the class with which he associates. It should be understood that to be really well educated does not mean that one must have spent a prescribed period of years in a class room. This idea is erroneous. Many highly educated people are known to have had but little of conventional schooling but nevertheless have become extremely cultivated through careful reading and observation.

The objection one repeatedly hears against a school education for children of exceptional musical talent is that the length of time required to finish a course of study is so great that their technical and artistic development (which after all should be a primary consideration) may be retarded to an extent which may influence unfavorably the career of the child-artist. There is undoubtedly much truth in this argument, for attendance at a school does require too great an expenditure of valuable time. Study courses in public schools must be adjusted to meet the necessities of the average student of slow comprehension. The more gifted are thus kept back and are unable to advance as rapidly as they otherwise could. According to reliable information received from teachers in various schools, the entire material could be successfully covered if about two hours daily were spent by the child in receiving private, individual instruction. Such an arrangement would leave ample time for study, recreation and practice at the instrument.

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However much opinions may differ as to the value or necessity of a fine education for the artist, the fact remains that very few if any of our front rank artist, the fact remains the standards of our best society in intellectual attainments. The great artists I have known have all shown a wide range of knowledge and interest apart from their profession. We know but little regarding the measure of education possessed by many of the great performers of the past, but we do know that such men as Liszt, Bülow, Schumann, Busoni, etc., measured up to the highest standard of intellect and culture.

Cyrena Van Gordon in Worcester

Cyrena Van Gordon, Chicago Civic Opera contralto, appeared in Worcester, Mass., early this month with her usual success. The audience, a large one, gave the singer a reception that manifested its genuine approval of her art



CYRENA VAN GORDON,

Chicago Opera contralto, views herself in Boston, where she appeared the early part of the season. She recently scored a brilliant success at the Worcester Festival.

and her own personal charm. The critics commented favorably on her program, the reviewer for the Worcester Telegram-Gazette saying in part: "The regal singer provides as a frame for her voice, a super-stage presence, a magnetic personality, a friendly manner, and a dramatic beauty worthy of a portrait. She gave an exceedingly well chosen program with grace and a pervasive, growing charm. . . . Surprisingly enough from her stature, her rich contralto is at its musical best, not in the brilliant moments, but in the soft, lovely lyrics. She attains neither power nor high register with the ease one might expect from her appearances. But when she sings piano or pianissimo, Miss Van Gordon does what she likes with her voice, and very nearly what she wants with the hearts of her hearers."

Said the Post: "From the opening of her program with Verdi's L'Abbrirata Rivale, aria from Aida, to the Cry of the Valkyrie, aria from the Wagner opera, The Valkyrie, Cyrena Van Gordon thrilled her audience with a voice of accurate placement, rich mellow timbre and artistic interpretation. . . . An outstanding characteristic of the artist's voice as the facility with which she controlled it in the mezzo voice passages and many of her songs were chosen to show the lyric side to advantage."

Lyman Ackley Teaching and Concertizing

Lyman Ackley, bass baritone of Columbia, S. C., is having a busy season. This is his third full teaching year at Chicora College, where his voice class is made up to a great extent of soloists from the various church choirs of the city. On November 7, Mr. Ackley and his wife, Thelma Ballou Ackley, were heard in a joint recital in Columbia and were praised highly by the press. According to the Columbia State critic, "Mr. Ackley has a voice of sonority and power, full of dramatic fire. His Schumann and Bizet numbers stood out above the rest of his program, although Handel's Leave Me, Loathsome Light was given with beauty of tone combined with dignity and restraint." Of Mrs. Ackley's work the same critic declared that "She possesses a lyric soprano of power and beauty, wide in range and capable of delicate shading. Her singing showed dignity and poise throughout." The reviewer for the Record claimed that "Mr. Ackley won his audience completely with his rich bass baritone, strong yet warm and flexible." This critic thought that "Mrs. Ackley's numbers demonstrated the beautiful coloring of her voice as well as her skill in dramatic interpretation." These two singers will be heard in many cities of the South this winter.

Rutherford Hears Enjoyable Concert

One of the enjoyable concerts in Rutherford, N. J., was that given on November 3 by Joyce Lehing, soprano, assisted by Lajos Shuk, cellist, and Walter Golde, pianist and well known New York coach. Miss Lehing gave two groups of songs, including Beethoven, Haydn, Puccini, Wolf-Ferrari, Grainger, St. Ledger and Golde numbers as well as Chant d'amour by Hollman. Mr. Shuk was heard in pieces by Ravel, Popper and Dvorak. All three artists were warmly received by the large audience—and justly so. Miss Lehing is a product of William Vilonat and Walter Golde.

Benefit for Mrs. Hammerstein

The widow of the late Oscar Hammerstein has been for a long time in straitened circumstances, and a benefit is to be given for her at the Manhattan Opera House on December 2.

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CHICAGO

MARIE MORRISEY'S ANNUAL RECITAL

CHICAGO.—Always an interesting artist, Marie Morrisey is constantly making new strides in her art and delving deeply into voice literature for new and interesting numbers. It was a decidedly unchallenged program which she presented at her annual Chicago recital at the Studebaker Theater on November 13, illustrating what an artist of taste and perspicacity can find when she desires to offer something different. Her beautiful contralto voice has taken on added brilliance, depth and warmth and it is as a musician of rare taste and deep feeling that she especially appeals. It was possible to hear only her second group, comprising Serenade Melancolique by Rhene-Baton, Pierre's Le Petit Rentier, Cimara's Stornellata Marinara (in which she reached surprising dramatic heights), Respighi's Pioggia and Tirindelli's Portami Via. Her beautiful singing and charm of manner won her many new admirers, who added their enthusiastic applause to that of the legion of friends Miss Morrisey counts here.

Morton Howard was a valuable support at the piano.

GABRILOWITSCH AT THE PLAYHOUSE

Schubert, Brahms, Schumann and Chopin made up Ossip Gabrilowitsch's recital program at the Playhouse on November 13. No more devoted or greater interpreter of these old masters is there today than Ossip Gabrilowitsch. A large following eagerly awaits the Gabrilowitsch recitals here, which are all too few and dotes on everything he plays.

GALLI-CURCI CONTRIBUTES TO WOMAN'S SYMPHONY FUND

Amelia Galli-Curci, just before her Chicago recital last week, presented a handsome check to the Woman's Symphony Orchestra of Chicago, as a contribution to the fund-raising committee of the organization.

The orchestra, which is this season directed by Ethel Leginska, noted woman orchestral conductor, is putting on a drive for \$30,000, and the generous contribution of the famous diva has served as a stimulus to their endeavor.

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The first concert of the organization is scheduled for December 4, at the Goodman Theater. Miss Leginska plans to present a composition by an American composer, a woman if possible, as a feature of each of the six programs the Woman's Symphony will give this season.

TOMFORD HARRIS, A NEWCOMER

Some remarkable piano playing was done at the Goodman Theater, also on November 13, by Tomford Harris, making his first Chicago appearance. He won instant success, and justly so, for he has technic and temperament in abundance, fleet fingers which are the messengers of an active brain and keen imagination. An interesting musical personality, whom it would be worth while hearing often.

MUSICIANS' CLUB OF WOMEN PRESENTS SCHLUSNUS

Heinrich Schlusnus, the admirable new baritone of the Chicago Civic Opera Company, was introduced as a recital artist here by the Musicians' Club of Women, at the Cort Theater on November 14. Schlusnus once again revealed that he is a fine artist with a remarkably beautiful voice and he scored heavily with the listeners in a program made up of Schumann, Liszt, Wolf, Strauss, Campbell-Tipton, Hagenau, Frank LaForge, Lewis, Giordano and Rossini.

GEORGES SZPINALSKI AT MODERN INSTITUTE OF VIOLIN

Mme. S. Joachim-Chaigneau, head of the American branch of the renowned Modern Institute of Violin of Paris, recently opened in Chicago, has chosen Georges Szpinalski, the brilliant young violinist, as one of the teachers in Chicago. Abroad Mr. Szpinalski has been proclaimed one of the best technicians of the bow; he is to appear here in violin recital later in the season, under the direction of Bertha Ott.

APOLLO MUSICAL CLUB PROGRAM

For its opening concert, the Apollo Musical Club, under Harrison M. Wild's direction, sang a miscellaneous program at Orchestra Hall on November 15. During the course of the evening the choristers were heard in numbers by Palestrina, Edward C. Moore, Cesar Franck, Woodruff, Franz, Bach and Barnby, with the assistance of Elsa Holinger, soprano; Mark Love, bass, and Oscar Heather, tenor.

EDWARD COLLINS' PUPILS HEARD

Some twenty-six pupils from the class of Edward Collins, one of the busiest and most popular piano instructors at the Chicago Musical College, were presented in recital on November 16. The sumptuous reception room of the College formed a beautiful background and these surroundings lent both atmosphere and charm to the occasion. This recital was unusual not only because twenty-six pupils of one teacher took part, but because of the uniform excellence of their playing, which vouched for the skill and care with which Edward Collins trains his students. Those participating were Isabel Levy, Marie Kessler, Ruth Miller, Marjorie Peters, Gertrude Courshon, Sam Raphling, Dorothy Levy, Leonard Gay, Jeanette Cohen, Mamie Stillerman, Blanche Buvinger, Tomi Miyasaki, Hanna Braverman, Fanchon Schneider, Lola Lutzy, Ruth Orcut, Mildred Webb, Dixie Fallberg, Genevieve Rowe, Harriet Furmaniak, Marie Crisafulli, Mary Landee, Ailine Cauthorn, Annabelle Robbins, Betty Baker and Marshall Sumner.

BOZA OUMIROFF'S ACTIVITIES

Boza Oumiroff, popular Chicago baritone, who has recently established a studio in the Fine Arts Building, sang last week at a dinner given by Consul Smetanka, Czechoslovak consul in Chicago, in honor of eighteen prominent Bohemians who have been awarded the Revolution Medal by his government.

Last year Oumiroff was awarded the medal for his conspicuous services to Czechoslovakia during the war, when

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GEORGES SZPINALSKI

engaged as teacher at the American branch (Chicago) of the modern Institute of Violin of Paris.

he was president of the Czech-Slovak Society in Paris. The ambassador himself made a special trip from Washington to present the Revolution Medal to Mr. Oumiroff.

Glenn Most, bass-baritone, pupil of Boza Oumiroff, has been engaged to sing at a leading church in Oak Park.

Mr. Oumiroff, in addition to his Fine Arts Building class, has a large number of pupils at Elmhurst College, Elmhurst, Ill., in the music department of the institution.

BUSH CONSERVATORY ORCHESTRA TO GIVE PROGRAM

(Continued from page 6)

interest also attaches to the re-appearance of Harold von Mickwitz on the Chicago concert platform after an absence of several years. Mr. von Mickwitz has won high praise for his delightful pianism, and his performance of the Chopin E minor concerto is anticipated as a treat. Both artists have recently joined the Bush Conservatory faculty.

Like all symphonic bodies, the Bush Conservatory Symphony Orchestra has a long list of box-holders and subscribers, whose support contributes to the success of the organization. The advance demand for tickets for the season and for single seats for the three concerts scheduled has been very heavy, and the usual crowded house is expected.

OPENING KINSOLVING MUSICAL MORNING

Thursday instead of Tuesday mornings have been selected for the Kinsolving Musical Mornings in the Crystal Ballroom of the Blackstone. Opening the series, November 17, Louise Homer and Alfredo San Malo shared the favor of a discriminating audience. Mme. Homer, a great favorite here, gave generously of her fine art in arias by Massenet and Masse, and lighter numbers by Brahms, Loew, Sidney Homer, Carpenter, Barber, Van Someren-Godfrey and Brockway, and further endeared herself to Chicagoans. Through the sheer beauty of his playing, his luscious tone and brilliant technic, San Malo afforded much keen enjoyment. His offerings include a Sonate by Henri Eccles, Ravel's Tzigane, Turina, San Malo, Granados and Wieniawski; his listeners demanded many encores.

MYRA MORTIMER HEARD IN RECITAL

Myra Mortimer, contralto, held the interest of a good-sized audience at Orchestra Hall on November 17, throughout a program that was artistically arranged and beautifully sung. Applause greeted the gifted songstress after every number and she sang several encores to satisfy her enthusiastic listeners. Her charming personality and lovely stage presence make her as attractive to the eye as her singing is to the ear.

LAKE VIEW MUSICAL SOCIETY

At the Lake View Musical Society's reception in honor of its past presidents, November 14, the musical program was furnished by Mary Welch Dickinson, contralto, and a trio made up of Mary Hansen Rasmussen, Marion Lychen-heim and Lillian Pringle.

ORCHESTRA'S NEW HARPIST IS WEEK'S SOLOIST

Conductor Stock introduced the orchestra's new harpist formally by presenting him as this week's soloist on the Friday-Saturday program, November 18 and 19. Joseph Vito, for that is the new harpist's name, proved that he is master of his instrument by the excellent manner in which he performed the very intricate Concerto in C minor for Harp by Henriette Renie.

Familiar and well liked music formed the orchestral portion; it included Mozart's Short Serenade for Strings, Cesar Franck's tone poem, Les Eolides and Le Chasseur Maudit and Stravinsky's Firebird Suite, most of which is stirring music; the last was sparkingly played. Numbers for string orchestra are great favorites with that contingent of the Chicago Symphony, and they play them con amore. As long as the orchestra plays Stravinsky's Suite as on this occasion it will remain one of the most beloved works.

CHICAGO MUSICAL COLLEGE NOTES

Artist students of Leon Sametini, Mme. Aurelia Ari-mondi, Herbert Witherspoon, Edward Collins, Harry Det-wiler, Lillian Powers and Moissaye Boguslawski offered the first half of the regular Chicago Musical College Sunday afternoon program at Central Theater, November 13. The other portion was given over to the junior department. Eunice Steen, a student of Herbert Witherspoon, has

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been engaged as soloist at the Austin Baptist Church, Austin, Ill. Norman Kling, former student of Herbert Witherspoon, gave a song recital at the Stevens Hotel, on November 15.

Eunice Steen and Earl Alexander, of Isaac Van Grove's Opera class, presented the last scene of Aida at the Piccadilly Theater on Friday, Saturday and Sunday, November 18, 19 and 20. Lydia Mihm, student of Isaac Van Grove, has accepted a position as soloist at the River Forest Presbyterian Church, River Forest, Ill. Willard Schindler, student of Van Grove, was presented in recital at the Stevens Hotel, November 7, at the regular weekly musicale.

Joy Luidens, artist student of Lucile Stevenson, appeared in a recital of songs at Lyon & Healy's Hall on November 17.

Frances Brandit, harp student at the College, has been giving numerous recitals in her home in Muscatine, Ia. She has also completed an extensive engagement with a well known vaudeville circuit in the Middle West. Mr. and Mrs. Herbert Witherspoon have returned from the East after entertaining eight guests from Chicago at their country home in Darien, Conn. All the party went to the Yale-Princeton game on November 12.

JEANNETTE COX.

SAN CARLO OPERA

Puccini's La Tosca was given on November 14 by the San Carlo Opera Company at the new Gallo Theater. Myrna Sharlow sang the title role with splendid vocal and dramatic effect and was enthusiastically received by the audience. Her artistic and thoroughly enjoyable work is worthy of much commendation. Excellent was also the balance of the cast, which included Mario Valle, Franco Tafuro, Francesco Curci, Luigi Di Cesare, Andrea Mongelli, Natale Cervi, Luigi De Cesare, and Alice Homer. Carlo Peroni conducted.

Verdi's La Forza del Destino seems one of the San Carlo's hardy annuals. It bloomed again at Gallo's new theater on November 15, a little out of time and tune. Clara Jacobo was Leonora, and Fernando Bertini Don Alvaro. Bernice Schalker, who sang the role of the gypsy fortune teller, sang well, and displayed a dramatic sense which made her performance outstanding. Peroni conducted.

By the courtesy of Hammerstein, Marguerite Sylva was loaned to the San Carlo Company for the sole presentation of Carmen during the New York season, November 16. Miss Sylva was in good voice and gave vitality to her impersonation of the cigarette girl. The cordial reception given to Ethel Fox, who sang the role of Micaela, was a justified one. She is a young singer of decided ability, with a good voice, powerful and well developed which she uses with fine intelligence. Her aria in the third act was extremely well done. There was a fine line of cantilena and emotional warmth as well. Franco Tafuro, Mario Valle, Francis Morosini and Berenice Schalker were other members of the cast.

A large audience heard the popular double bill of Cavalleria Rusticana and Pagliacci on November 17. In Mascagni's opera interest centered in the Santuzza of Gladys Axman, heard here before with favor. Miss Axman, in excellent voice, was cordially received. She possesses a voice of lovely, rich quality which she uses with taste. Her delineation of the role bore the stamp of an experienced artist. One would like to hear Miss Axman in other roles of her repertory, for her infrequent appearances have been worthy ones. Coe Glade, another American, revealed a fine contralto voice as Lola. She should develop into a valuable member of the company, which also counts Franco Tafuro, tenor, as one of its best artists. Mr. Tafuro sings well and puts himself wholly into his parts, but is inclined to "lord it over" the rest of the company, which is not in the best of taste. Beatrice Altieri was a pretty poor Mama Lucia and Giuseppe Interrante sang two roles during the evening. Alfio in Cavalleria Rusticana and Silvio in Pagliacci; he gave a good account of himself. In Pagliacci, Myrna Sharlow was an attractive Nedda, in voice and appearance, while the Canio was entrusted to Fernando Bertini, who has a light but pleasing voice. Emilio Ghirardini was capital as Tonio.

Tina Paggia was the bright particular star in the Barber of Seville performance on November 18. This charming little artist gave a spirited performance as Rosina and sang her music with lovely tone and agility of technic. She is a valuable member of the company for her dependency and routine. She looked well and acted likewise. Giuseppe Barsotti was the Count; Andrea Mongelli, Basilio; Natale Cervi, Bartolo, and Mario Valle, the Figaro.

Madame Butterfly attracted the Saturday afternoon throng in goodly numbers and enthusiasm again roared its welcome to the Japanese soprano, Hizi Koyke, and the

Pinkerton, Giuseppe Barsotti. Bernice Schalker, who is one of the most able members of the troupe, sang the part of Suzuki, and Mario Valle was a capable Sharpless. Peroni conducted.

The two weeks' engagement was concluded on Saturday evening with a performance of Il Trovatore.

MUSIC IN THE AIR

(Continued from page 21)

This broad acknowledgment from the head of the most important of broadcasting centers today is encouraging: Mr. Ayelsworth hits the nail on the head when he says "if such a showman exists." The trouble with radio today is that its field is limitless and there is no human in existence who has a faculty for all that broadcasting attempts to do. Specialists in every line are the only real successful people in any field, and specializing does not merely mean a studied knowledge of a subject, it is something that is deep rooted—it is instinctive. Any one human being possessing all the instincts that radio demands would be a phenomena of human nature. What broadcasting needs today is a specialization of program builders and performers.

ON TURNING THE DIAL

MONDAY, NOVEMBER 14—It may be due to the fact that our expectations were no longer pitched to extremes that we found more enjoyment in the General Motors broadcast this week than before. Of course it is not to be overlooked that that distinguished person, Mengelberg, directed an orchestra, as did also Goldman. Mr. Mengelberg is becoming famous all over again by his frequent appearances on the air and we are one of those who say "hurrah for him." At that it was only a short appearance in Strauss and Berlioz selections, but we are grateful for every bit of such music. Two members of the San Carlo Company made their debut on the air over WPCH. They are both young and their rise has been somewhat spectacular in the field of music. Ethel Fox and Coe Glade, respectively soprano and pianist, are the personages in question. We have had the pleasure of hearing Miss Fox and Miss Glade in opera; Miss Fox, a product of Pilar-Morin, we have also heard in the studio. At all of these events we have been enthusiastic over her work, and we can add one more bit of praise for her excellent vocal production, for the radio is a sensitive reproducer of faults and good qualities.

TUESDAY, NOVEMBER 15—It has come to our attention that Olga Serlis has been preparing the programs of the Sanka Hours. Our experience with Serlis arranged programs has been one of sincere admiration for this musician; we remember her work with the Parnassus Trio in which there was always a fine sense of balance in her selections. Here was the deft touch again admirably demonstrated in her arranging Deppen, Chaminade, Iljinsky, Mowery, and other composers' works. The Edison Ensemble, luminous star of WRNY, found pleasure in giving a program all its own in that there was no featured soloist. The Edison Ensemble is good enough to stand such a test, and Bellini, De Koven, Tchaikowsky, Meyerbeer and Mozart received gentle treatment. The Eveready Hour gave a flawless performance of the Schubert Unfinished symphony.

WEDNESDAY, NOVEMBER 16—Ernest Hutcheson was the distinguished name associated with the Aeolian Duo-art concert. His selections of Chopin were done with exquisite regard for the sentiments of the composer, and with the emotional quality of the pianist there was interwoven the ever present intellectual conception of the Hutcheson performances. Unlike other performances of this hour, the concert, except for an organist, had no other soloist and the name of Hutcheson should not have. The de Bueris quartet was featured in the Adolph Lewisohn series of musical courses over WNYC, and it is the fact that this course is given definitely with the purpose of instruction that refrains our statements as to the quality of the work.

THURSDAY, NOVEMBER 17—When two such headliners as the Philharmonic Symphony, with Rudolph Ganz as soloist, and I Pagliacci, from the Chicago Opera, are on the air, what happens to the other performers on the radio? We are only one listener and we wonder what the other millions do on such occasions. A suite in three parts by Rousset opened the auspicious orchestral program, colorful and vital music which was imbued with the distinctly forceful personality of Mengelberg. Mr. Ganz is another of those luminaries of the piano who have delved into the field of composing and conducting as well. His interpretation of the Liszt concerto was brilliant, with the decorations of the composer bursting forth one after the other. The broadcast of Pagliacci was static ridden. What a pity, for the thread-worn opera is ever tuneful and it can always make the heart strings tug. The fact that Arcadie Birkenholz performed a Beethoven work is not to be overlooked. The violinist is most talented and though we always enjoy his work on

the radio the fact that he will soon appear at Town Hall under the National Broadcasting management is a wise stroke and something anticipated.

FRIDAY, NOVEMBER 18—Something of an innovation was the recent attempt to broadcast an artist's concert from a local concert hall. WRNY was one of the first to do this when the concert of Vladimir Drozdoff came to us at three o'clock in the afternoon. Somehow it seems that there is enough music on the air to keep the sanctum of the concert hall distinctly alone. A new arrangement of the Saint-Saëns Rondo Capriccioso for flute and clarinet was featured on the Cities Service concert program. The performance was bright and decidedly entertaining and whoever conceived the idea of such an arrangement had an ingenious stroke of originality.

SUNDAY, NOVEMBER 20—Kathryn Meisle has a gorgeous contralto voice. It is so on the concert stage and it is so on the radio. She was the feature of the Atwater Kent Hour and gave numbers of operatic quality and some of the lighter vein in a program that was entirely delightful. The aria, Ah mon Fils, gives such a singer unlimited opportunities for dramatic display, and then we were delighted with her Harms publication, When Day is Done, in complete contrast. Naham Franko was the wielder of the orchestral baton and Mr. Franko is a musician of feelings, which means a lot. Lolita Gainsborg was featured in an afternoon program with Arcadie Birkenholz. The honors were evenly distributed but this was the first time we had heard Miss Gainsborg this week and her work sounded refreshingly spirited, and the Cesar Frank sonata is anything but trite music.

MARGHERITA TIRINDELLI.

Pilgrims of Destiny Scheduled for Performance

Pilgrims of Destiny, a choral drama for soloists, chorus and orchestra by Gena Branscombe, is to have its first performance in America on Sunday afternoon, December 4. It is to be given at the Ambassador Hotel by artist members of the New York Matinee Musical, Rosalie Heller Klein, president.

Miss Branscombe wrote the text and sketched the music in 1920, then put it aside until the present year, when she completed it for this performance. The orchestral part of the composition is scored for strings, flute, clarinet, French Horn, celesta, two pianos and harmonium. Margaret Northrup will sing the role of Ellen More, Abby Putnam Morrison, the role of Rose Standish; Irva Morris, that of Damaris Hopkins; Alma Beck, Dorothy Bradford, and Alma Kitchell, Bartholomew Allerton. The chorus of Pilgrim men and women and sailors on the Mayflower is made up of solo voices from the Matinee Musical.

The text concerns itself with the voyage of these first Americans whose spiritual adventures and dramatic experiences are woven into the fabric of our national life. Herself of pioneer ancestry, Gena Branscombe feels the Pilgrims not as "grim shadows on a painted ship," but as lovable, human men, women and children who dreamed of freedom and made their dream come true. Most of the characters in the drama are lesser known Pilgrims, and include Ellen More, a little orphan girl who sailed to America with the Winslows, and her brother Richard, who is bound out to the Brewsters. Then there is Bartholomew Bradford who, though only a lad, knows only too well how hard life could be for children in Holland. Twenty-year-old Dorothy Bradford, the wife of William Bradford, appears in the drama, as does the beautiful and courageous Rose Standish, the first wife of brave Captain Miles Standish.

The score shows a definite dramatic development in Miss Branscombe's art, and the performance on December 4, which is being pleasurable anticipated by many music lovers, will be under her personal direction.

The Roman Polyphonic Singers Arrive

The Roman Polyphonic Singers arrived from Havre this week, and immediately after reaching here, Mayor Walker received the Rt. Rev. Mons. Casimir, director of the Choirs and Chamberlain to His Holiness Pope Pius XI, and the other members of the organization numbering over sixty people. This reception was in accord with the remarkable one of eight years ago when the Vatican Choirs first came to America.

The Choirs are made up of the selected solo voices of the four famous Roman Basilicas, the Sistine Chapel, St. Mary Maggiore, St. John Lateran and St. Peter's. They are to make a tour of the United States and Canada, and expect to give some eighty concerts in the larger cities of the country. The first concert will be given in New York at the Metropolitan Opera House on Sunday afternoon, November 27. Jules Daiber is the American representative of the singers.

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ACHILLE ANELLI,

whose new opera, *Fernanda*, was recently presented for the first time before a capacity audience at the Brooklyn Academy of Music, with the composer himself as conductor. He was received with great enthusiasm and throughout the performance eager attention was centered on the fine work. The cast was composed of members of the American Grand Opera Company. Bettina Freeman, mezzo-soprano, and Nicola Zerola, tenor, took the parts of Fernanda and her lover, doing full justice to the main characters of the opera. At the conclusion of the performance Maestro Anelli responded to several curtain calls. Other works of this young composer will be presented later.



MAE MACKIE,

contralto, who has been engaged to sing during the 1927-28 opera season of the Pennsylvania Grand Opera Company. Miss Mackie's first appearance will be early in February, when she will sing the role of Laura in Ponchielli's *La Gioconda*. Miss Mackie is now coaching at the Pennsylvania Grand Opera School, which is under the direction of such teachers as Mrs. William J. Baird, a pupil of Mme. Marchesi, and Walter Grigaitis. (Photo by Kubey-Rembrandt Studios.)



SUZANNE KEENER

soprano, and Roy Underwood, her accompanist, snapped on the edge of the famous Bryce Canyon in Utah. Miss Keener is on her first Pacific Coast tour.



HORACE BRITT,

cellist, in front of the poster announcing his appearance with Casals in Barcelona, Spain. Pau Casals is no other than Pablo Casals, Pau being the equivalent of Pablo in the Catalan language of the province of Catalonia, of which Barcelona is the capital.



RITA BENNECHE,

American coloratura soprano, who returned recently on the S. S. Albert Ballin after spending the summer in Europe. (Cosmo News-Photo Service.)



ARTHUR KRAFT,

tenor, on a Michigan Beach last summer, fitting himself for his many winter engagements.



CLAUDIA MUZIO,

Chicago Opera soprano, who sang the leading role in Cata-
lani's *Loreley* when it was revived in Chicago on November
8, after an absence of nine years from the company's reperto-
ry. It is needless to say that Mme. Muzio scored another
of her brilliant successes. (Photo by Atwell.)



TOTI DAL MONTE,

coloratura soprano of the Chicago Opera, on the stage of La Scala, in Milan, with Mussolini and Toscanini. The three notables are seen in the center of the group, with the eminent conductor standing between the singer and the Italian Duce. Dal Monte made her first appearance of the Chicago season on November 17 in the title role of Linda.

STELLA NORELLI,

coloratura soprano of the Chicago Civic Opera Company, who sailed for Europe on November 19, and will sing her repertory in Germany, France, Italy and Czechoslovakia. (Daguerre photo)



THE INTERNATIONAL SINGERS.

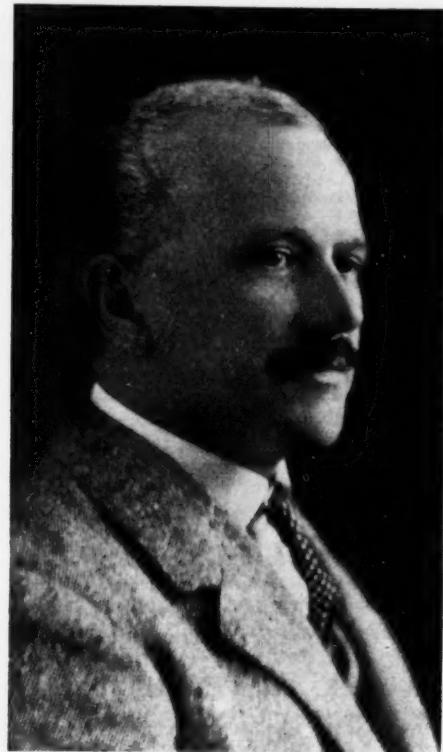
This group, which seems destined to be one of the most popular male quartets before the public, is just being announced by the National Music League. The personnel consists of four excellent solo artists—Victor Edmunds, first tenor; George Rasely, second tenor; Erwyn Mutch, baritone, and James Davies, basso. It will be recalled that Erwyn Mutch was the organizer, baritone and, on tour, business manager of the well known de Reszke Singers, now disbanded. The special music written for the de Reszke Singers is now available to the International Singers, who will give the same high class concert programs. This quartet has already made many friends over the radio, being known as The International Singers on the Maxwell Hour on WJZ and the Aeolian Hour on WEAF. The beautiful blending of their voices is quite exceptional. The International Singers were recently heard on a joint program with Wanda Landowska, harpsichordist, on the Aeolian Hour. They sang at the convention of the New York State Federation of Women's Clubs in Syracuse, N. Y., November 14. On their program for the Maxwell Hour, the singers featured that new and popular ballad, *Just a Memory*. (Photo by Unity.)



LILLIAN GUSTAFSON
believes in enjoying thrills widely varied in character. Here one sees her ready for an aeroplane flight from Berlin to Vienna, and, in the picture below, prepared for a speedy dive into some Austrian salt mines. During Miss Gustafson's recent trip to the United States, a benefit concert was given on board ship, in which the soprano took an active part.



ERNEST URCHS AND PADEREWSKI.
Ernest Urchs, of Steinway & Sons, at the home of Paderewski. Photographed with them is Paderewski's niece.



LEON SAMPAIX.

pianist, who was recently heard in a Chopin-Liszt program at Town Hall, New York. He is planning to give a second recital in the metropolis in the spring.



YVONNE D'ARLE,
soprano, who has been engaged to appear this season with the Pennsylvania Grand Opera Company, of which Francesco Pelosi is the director. Mme. D'Arle will be heard with Ruffo, the noted tenor.



KATHRYN MEISLE,
of Chicago Civic Opera, who sang recently on the Atwater Kent hour, featuring as one of her songs, *When Day is Done*.



EMILY JACOBSTEIN,
eight years of age, winner of the scholarship at the Kane Violin Studios in Philadelphia for the season 1927-28 awarded to the student making the most progress during the preceding year. The five students receiving the highest average for the first four weeks of the present season are Conchita Mulet, Elizabeth Jacobstein, Charles Ott, Carmina Garcia and May Vallette.



NIKOLA ZAN,
New York vocal teacher and singer, who has been engaged by the Cleveland Orchestra, under Sokoloff, as soloist for the symphonic poem, *Israel*, by Bloch, to be given on December 1 and 2, and to be repeated at the concert in Carnegie Hall, New York, on December 6.

November 24, 1927

Kingswell-Smith Pupils Before the Public
Ernest Kingswell-Smith, pianist and pedagogue, is having an active season of concert work and teaching. For seven



Photo by Nickolas Muray

ERNEST KINGSWELL-SMITH

years he was head of the music department at the Castle School at Tarrytown, N. Y., and for five years he taught at the Brooklyn Conservatory of Music. He is now head of the music department at the Gardner School in New

York, where his course of instruction includes lecture recitals in the appreciation of music. Mr. Kingswell-Smith has many pupils who are active in recital and radio work. One of them, Leila Van Velsor, who has studied with him for eight years, will make her debut this season in recital in Steinway Hall. She already has appeared at a number of private musicales, but this will be her formal debut. This pianist has the distinction of being able to play the forty-eight preludes of Bach from memory.

Mr. Kingswell-Smith has written a caprice for piano which is scheduled for a hearing in New York during the current season. One of his pupils also will be heard in the metropolis in a program of modern music.

Musical Art Quartet Opens Second Season

When the Musical Art Quartet began its career one year ago, New York critics expressed the opinion that, considering the individual talent of the players and their splendid cooperation as an ensemble, a successful future was assured for it. Organized to maintain the high standard of chamber music established by the Institute of Musical Art under the guidance of Franz Kneisel, this quartet includes Sascha Jacobsen, violinist; Louis Kaufman, viola; Paul Bernard, second violin, and Marie Roemact-Rosanoff, cellist.

With a series of three concerts for its debut, the Musical Art Quartet received splendid comment from musical authorities, among whom were such distinguished musicians as



THE MUSICAL ART QUARTET

Sascha Jacobsen, first violin; Marie Roemact-Rosanoff, cello; Paul Bernard, second violin, and Louis Kaufman, viola. (Photo by Nickolas Muray)

Sergei Rachmaninoff, Efrem Zimbalist and Arturo Toscanini. At the conclusion of the New York performances last winter, arrangements were made by Concert Management Arthur Judson with many music centers of the East to present the quartet on their courses during the coming season. These include the Peabody Institute of Baltimore, Chamber Music Association of Philadelphia, Buffalo Symphony Society, Boston Public Library Series, Hamilton College, Potsdam Normal School, Harvard Musical Association and several New York engagements. Two series of subscription concerts, including three New York appearances at the Theater Guild and two Boston appearances at Jordan

Radio Favorite Engaged by Brunswick Company



JESSICA DRAGONETTE,

whose radio successes have endeared her to radio audiences all over the country, has been engaged for the Philco Hour, and will sing exclusively for this concern all winter. The Brunswick Company has engaged Miss Dragonette to make six records for them. Following are some October dates: October 19, Brooklyn; 21, Knights of Columbus, New York; 26, Washington, and the Philco Hour every Saturday at nine o'clock.

Hall, will be given. A Pacific Coast tour for the 1928-1929 season is now being planned. The quartet opened its season this fall with a private recital at Northeast Harbor, followed by a concert at Vassar College.

Kisselburgh Wins New York Approval

Quite recently the lens of public attention focused upon a new star in the musical firmament of New York City. Alexander Kisselburgh, who recently made his first bow to a New York public at Carnegie Hall, seems to rank among those satellites destined to become a permanent fixture in the heavens of music. He began his musical career at the age of eight in the role of alto soloist of the boy choir of St. James Episcopal Church in Chicago. When his voice changed from alto to tenor, it did so without a break, which is considered an extraordinary circumstance. Young Kisselburgh continued as a tenor singer until his voice again lowered to that of a baritone.

Just as the beauty of a fine painting is enhanced by being set in a proper frame, so the appeal of a beautiful voice is increased or marred by the personality of the singer. Mr. Kisselburgh has a fine stage presence devoid of unpleasant mannerisms, in addition to his rich voice of wide range. Although a recent comer to the east, he is not a stranger to the musical public of the south and west. His successful debut at Carnegie Hall was a repetition of many like events throughout other portions of the country.

Robert Pollak Announces Concerts

World reaches the MUSICAL COURIER from San Francisco that Robert Pollak will give five concerts of classical and modern violin music at the San Francisco Conservatory of Music. The programs will include works by Tartini, Brahms, Mozart, Franck, and works from other classic masters, as well as several first performances, among them the Second Concerto (Poeme) by Jacques Dalcroze, a Suite by Korngold, Bloch's Poeme Mystique and Bal Schem, sonatas by Busoni and Pizzetti, and Mr. Pollak's own transcription for violin of old Viennese tunes which he discovered in some collections in Vienna last summer. The assisting pianists will be Mrs. Elizabeth Alexander, Ada Clement, Albert Elkus and Ernest Bacon.

Recital at Master Institute of United Arts

The Master Institute of United Arts, New York City, recently presented a group of piano students in a program that extended from Beethoven to Debussy. Groups of Chopin and Schumann were played by Shirley Reisman, Harold Traumann and Linda Cappabianca. The Beethoven sonata, op. 27, No. 2, was the contribution of Louis Kantovsky, holder of the Mrs. Frederick Steinway Scholarship. Louise Curcio and Sara Eisenberg presented numbers of Liszt, and the modern groups on the program were interpreted by Gareth Anderson, Frieda Lazaris, Bertha Simon and Julius Manney. A large audience heard the program and evinced a hearty appreciation of the numbers given by each student.

Notes from Annie Friedberg Management

Annie Friedberg, manager of Myra Hess, reports many reengagements booked for the pianist following her return to this country this season. Boston, Chicago, Poughkeepsie, Kansas City, Minneapolis, Buffalo, Oberlin and Baltimore are among the cities listed where Miss Hess will appear both with orchestra and in recital.

Alexander Kipnis, Chicago Opera bass, has been engaged for the entire Mozart Cycle of Opera to be given in Paris next May.

Louise Stallings in Three States

Louise Stallings, soprano, whose activities in concerts, oratorio and song recitals have taken her over wide stretches of this country, is in the Mid-West this week, singing in Massillon, O., Buckhannon, W. Va., and Somerset and Bellefonte, Pa.

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MUSICAL COURIER

ACROSS THE COUNTRY

Athens, Ala.—An interesting students' recital was given at Athens College, under the direction of Frank M. Church. Piano and vocal numbers were included on the program. Other musical events in Athens will comprise another students' recital, concerts by the Russian Cossack Chorus, Ernest Hutcheson, pianist, and Ethelynde Smith, soprano, and a lecture by John Erskine. The Cherniaevski Trio was recently appeared with success. L.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Detroit, Mich. (See letter on another page.)

Granville, Ohio.—The guest recital presented in Recital Hall by Jessie Peters and Ralph Zirkle was well attended, and equally appreciated. Their program was rendered with fine technic and a splendid appreciation of tonal quality and interpretation. D.

Montreal, Canada.—The Matinee Musical Club held its first meeting of the season at the Mount Royal Hotel, with Jeannette Vreeland, soprano, as the visiting artist. The meeting was well attended and Miss Vreeland was enthusiastically received. C. Huerter, who played accompaniments, also gave a piano solo.

Paul Doyon of Montreal, who won a scholarship two years ago and has been studying in Paris since then, returned this past summer. He studied organ and piano under Louis Vierne and Alfred Cortot. At a concert which he gave on October 11, in Windsor Hall, he was enthusiastically received by a hall filled to capacity. Gertrude Doyon, soprano, was the assisting artist, and she received as much applause as her brother. Mr. Doyon, who is blind, is the organist of Notre Dame de Grace Church.

The English Singers, six in number—Flora Mann, Nellie Carson, Lillian Berger, Norman Stone, Norman Notley and Cuthbert Kelly—gave a concert in His Majesty's Theater, under the management of B. E. Chadwick. This is their first appearance in Montreal, and also their first performance of an extended tour they are making in America. Apart from two duets, and a trio, the entire program was sung without accompaniment. The audience which filled the hall was very appreciative.

An interesting sonata recital was given by H. Matthias Turton, organist, and Edgard Braidi, violinist, in the Y. M. C. A. Lecture Hall. Three sonatas were played, before which Mr. Turton gave an outline of the works presented and the lives of the composers.

The Ladies' Morning Musicales Club held its first recital of the season at the Ritz Carlton Hotel. The Misses Constance and Margaret Izard, of London, England, violinist and cellist respectively, were the visiting artists on this occasion, and created a wonderful impression. The Misses Izard are making a concert tour across Canada. Their specialty is unaccompanied duets for violin and cello, which are very pleasing. The piano accompaniments for the solo pieces were played by Harriet Prutsman. There was a large audience, which entered into the musical spirit with the artists. Special mention might be made of Constance Izard's interpretation of Chausson's Poème. W. E. H.

Providence, R. I.—The Providence musical season began when the Boston Symphony Orchestra, with Serge Koussevitzky, conductor, gave its first concert of the season

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in Albee Theater before an appreciative audience which filled the large theater. The program consisted of Berlioz' Overture to Benvenuto Cellini, Brahms' Symphony No. 3, Ravel's Ma Mère l'Cye, Tchaikowsky's Fantasia and Francesca da Rimini, to all of which the conductor gave a masterly reading.

The Chaminade Club, of which Mrs. George Loomas is president, observed Federation Day at the first meeting of the season which was held in Frobel Hall. Mrs. George Hail had charge of the musical program, which consisted of numbers by several of the club members and a group of piano solos by Dai Buell. Following the musicale there was a luncheon, Mrs. George Hail acting as toast mistress. Among those who responded were Mrs. William Arms Fisher, national first vice-president of the National Federation of Music Clubs; Dai Buell, artist member of the National Federation of Music Clubs, and Mrs. George W. H. Ritchie, president of the Chopin Club.

G. F. H.

Philadelphia, Pa. (See letter on another page.)

Selma, Ala.—Mary John O'dom, student of the Cincinnati Conservatory of Music and former pupil of Alonso Meek, was presented in recital by her former teacher assisted by Marie Kirkpatrick, violinist. A well balanced and well rendered program was given which displayed ability and advancement of the pianist.

Harold Townsend, pupil of Mrs. W. W. Harper, and possessor of a very promising though young tenor voice, is registered at Chicago Musical College under Arch Baily. Also from the studio of Mrs. Harper, Frances Bates, contralto, won in the Elimination contest of the Atwater Kent radio.

Mary Sojue, for five years a student of piano under Mrs. W. H. Striplin, successfully passed the examinations and entered the graduating class of Chicago Musical College for 1928, and holds a scholarship under David Guion.

The first meeting of the Selma Music Study Club was held at Parrish House, where old and new business was taken care of. Active and associate names for membership were presented, to be voted on in two weeks.

The branch of Choral Practice opened with a membership of some seventy voices. A week later the first program of the year was given, using the fourth text book recommended by the National Federation of Music Clubs. Papers, talks, and illustrations were given, covering Afro-American, and early Indian influence. Those presented on the program were Grady Hollingsworth, Nedriss, Holroyd, Neely, Kalerick, Allen, Woolsey, Creagh-Munroe, Stewart. The Etude Music Club held its first meeting in conjunction with the Junior Club. Mrs. Bowie Smith, chairman of the Selma Junior Music Club, and Mrs. O'dom of Selma Juvenile Club, started their work among the young musicians. A satisfactory enrollment was reported.

The first session of the Crites Club, an organization from Striplin's Studio only, gave an interesting demonstration and recital of pupils of first six weeks in piano up to the advanced in piano and voice. Mrs. George Mason, dramatist and lecturer, is associated at Striplin Studios in classes of the stage department. W. H. S.

Syracuse, N. Y. (See letter on another page.)

Washington, D. C. (See letter on another page.)

Wichita, Kans.—Lucille Chalfant, coloratura soprano, gave her first Wichita recital at the First Methodist community house under the auspices of the Saturday Afternoon Musical Club. Miss Chalfant's glorious voice and beautiful singing were enjoyed by 600 patrons. The recital was arranged in a new intimate plan, the first of its kind in Wichita. Listeners were allowed to sit with whom they chose. Vito V. Moscato was the accompanist.

The Friends University School of Music presented a complimentary concert in the Alumni Auditorium. Those who appeared were Alan Irwin, pianist; Ruth T. Beals, contralto; Roy Campbell, tenor; Margaret Joy, pianist, and Duff E. Middleton, violinist.

The junior division of the Saturday Afternoon Musical Club had a program of music of many nationalities at its current meeting.

Several faculty members of the Three Arts Conservatory presented a complimentary concert at the Roosevelt Auditorium, the artists being: Mrs. Bradford J. Morse, Kenneth Byler, Vera Faye Haven, Dorothy Bowby, Mrs. Open Cotton, Mrs. Harold Lauderlark, Mrs. Ruth Middleton, Mrs. Vernon Reed. The Three Arts Conservatory Orchestra, Bradford J. Morse, conductor, played two selection on the concert.

Otto L. Fischer, of Wichita University, recently composed several new modernistic piano pieces, the themes for which were taken from incidents in opera classics. Mortality, Walpurgis Humoresque and Will o' the Wisp are taken from Faust, Tresses is derived from Pelleas and Melisande. Mr. Fischer plans to present these in recital this season.

Kathryn Newman, formerly of Wichita, now of Kansas City, Mo., is winning recognition as a soprano soloist at the Linwood Boulevard Methodist Church. C. E. S.

Recital Given at Providence College of Music

On October 26 the first student recital of the new year was held in the recital hall of the Providence College of Music, of which Wassili Leps is director, and proved a successful occasion. The program was presented by Carmen Staehly, Bertha E. Forcier, Annette Aubin, George Braudet, Claudia Croisetiere, Beatrice Posner, Ruth Wilner, Lorette Gagnon and Lillian Migliori, and the numbers were mainly classical and semi-classical in character. Following the concert, an informal reception was given for the new faculty members, included among whom are Mrs. George Hill MacLean, Rita Breault, Dreen Rork, Rose Millman, Frederick F. Brinck and Walter Williams.

Diaz Sings Witmark Songs

Rafaelo Diaz, Metropolitan Opera tenor, who has lately added new laurels to his name by his fine work in The King's Henchman, both on the road and when the opera was broadcast from station WOR on its opening night, appeared with John Powell, pianist, on the Atwater-Kent Hour, from Station WEAF, November 6. Mr. Diaz sang the aria from Romeo and Juliette, and a group of American songs, among which were a little Irish number by George Trinkaus, Maureen Mavourneen, and a negro song by David Guion, Howdy Do Mis' Springtime, which Mr. Diaz has recorded for Columbia.

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THE PICK OF THE PUBLICATIONS

(Southern Woman's Educational Alliance)

Occupations for Women, edited by O. Latham Hatcher, Ph.D.—The question of music as an occupation for women is dealt with in this book among many other subjects. The work has been carefully gone into and the writer of the chapter on music has been aided by James Francis Cooke, editor of the Etude; an official of the Curtis Institute of Music; W. J. Henderson; Mrs. Channing M. Ward, and by Mrs. Edith Hatcher Harcum.

At the beginning of the chapter the writer says that as a profession music is followed as a part time occupation in combination with another occupation. This, unfortunately, is true, and will probably continue until a higher standard of music is reached in this country.

The chapter says further on that, with a few significant exceptions, all of the larger music schools required a high school education or its equivalent for admission to their regular courses. It is unfortunate that this should be so, as many musicians lack proper musical training because they give too much time to getting school diplomas. Too many musicians are undecided during student years whether they will adopt music as a profession or not, and they get high school and other diplomas in order to safeguard themselves in case music should not prove profitable. Such a thing is unheard of in Europe, and until America adopts a different system American musicians will never be able to compete with Europeans.

The chapter under review also calls attention to the fact that some music pupils are allowed school credits for their music lessons. This, again, is highly unfortunate and regrettable, and simply goes to show that those who have music in charge in this country have not yet reached a proper attitude toward the art. The school credit is and should be entirely useless to a musician, whether teacher or musical artist. The one and only question is: how much does a musician know about music, and this knowledge should be shown by performance and not by school diplomas.

There is a division in this chapter setting forth the various sorts of musicians. It begins with musical artists and gives information as to how musical artists are trained and what they need to succeed. This information is exceedingly valuable, and it is to be hoped that it will come under the eye of every ambitious student in America, for there is no greater misfortune than for these to be insufficiently endowed and to lack the necessary persistence for the undertaking which they contemplate, and there is nothing more pitiful than a would-be musical artist who turns out to be a failure.

Further on the writer says that the Seashore test should be used in all suitable instances. We do not know what is meant by a "suitable" instance, but it is our opinion that the Seashore test is dangerous and should never be applied. If young people have sufficient desire to be musicians, to work, and work, and work through long years, they should certainly be permitted to do so. To deny any young person that privilege may be to destroy a real talent, and great musicians have repeatedly told us that they would not dare pass judgment upon the talent or ability of any struggling musician, except in the matter of voice, which is more or less obviously good or bad.

The writer of this excellent chapter on music as a profession very wisely states that those who fail to make a living as musicians far outnumber those who earn large sums. This seems to necessitate mention on the part of this reviewer of the fact that it seems probable that the writer of this chapter is leaving out of consideration the field of orchestra playing, both in popular and serious orchestras. Although the writer does state that there is little room for women in the symphony orchestras, as a matter of fact too few women musicians become really proficient as players to take positions even in popular orchestras. Among women there are altogether far too many who teach music simply because they have nothing else to do and they find it the easiest and laziest way to earn pin money, and they do not possess genuine technical facility on any instrument.

It is rather astonishing to find the writer of this chapter say that "For all, there is needed a common fund of musical information and understanding, including musical history, harmony, composition, ear training and sight reading." The other night at the dinner of the Musicians' Club in New York John Erskine, head of the Juilliard Foundation, said, speaking of his academic activities, that he had always insisted that literature was an art, but that he found too many of his colleagues insisting upon literature as a mixture of history and science. He said literary people should learn from the architects; that the architects somehow managed to build buildings without studying the history of architecture, and that he considered that if literary students would study more literature and less history, they would be more likely to become writers, and that a school of literature that could not turn out writers was not worthy of being called a school at all. He applied this same thing to the conduct of the Juilliard Foundation, which means simply that a school which cannot turn out performers or composers is not a music school at all. And with the turning out of performers and composers musical history has nothing whatever to do!

It is a pity that the writer of this chapter did not stress a little more vigorously the necessity of the would-be musician becoming a really efficient musician in every sense of the word, which means that the musician or music teacher should thoroughly know the executive side of some instrument. On the whole it must be said that this chapter on music as an occupation for women is sufficiently discouraging, as it ought to be. One of the most necessary things in American music today is some form of persuasion which shall have the effect of preventing women (and men too) from entering the musical profession when they are entirely unfit for it. This chapter will serve probably to keep a great many women out of the musical field. It may also serve to keep a great many parents from sending their children to teachers who are unfit. It seems to this writer that too much space is given in this chapter to school music

and too little to private music teaching. Whereas there is one teacher in the school, either public or private, there must be dozens or hundreds giving private lessons, especially the ubiquitous "neighborhood teacher," who sometimes makes a very good living giving instruction which is often worth nothing, or even actually harmful.

Numerous Dates for Marie Zendt

Engagements are coming in fast for Marie Sidenius Zendt, soprano, who opened her season with a recital at Oak Park, Ill., October 1. Other appearances during the month of October included: North End Club, Chicago, 3; Marguerite Club, Evanston, Ill., 8; Orrington Hotel, Evanston, 9; High-



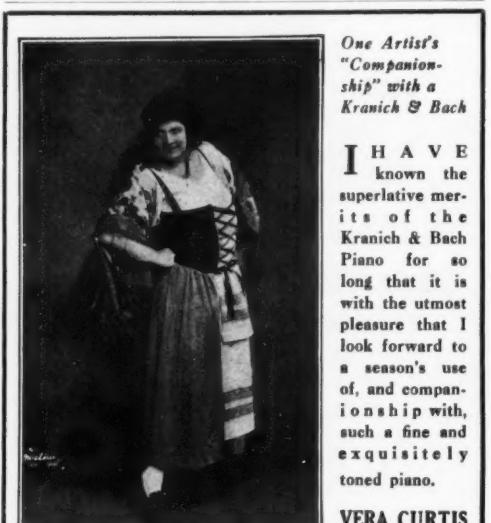
MARIE ZENDT

land Park Woman's Club, 14; recital, St. Matthew Lutheran Church, Chicago, 19; Shoreland Hotel, Chicago, 25; Woodlawn Women's Club, 29. On November 6, Mrs. Zendt was heard in recital at Elgin, Ill., singing again at the Orrington Hotel, Evanston, November 13. She is engaged for a concert at Hays, Kans., November 29.

During the summer months Mrs. Zendt had the honor of entertaining the precious Angora cat belonging to Edward C. Moore, the Chicago Tribune critic. After its summer's training, "Tabby" should make a valuable assistant to its critic-master, for he has heard Mrs. Zendt sing all summer at Wilmette, Ill.

Letters by Robert Braun Published in Pottsville

A series of letters by Robert Braun, pianist, and director of the Braun School of Music of Pottsville, Pa., written in Europe during the musician's trip abroad this summer, are being published in the Pottsville Evening Republican. This series of interesting descriptions and anecdotes will include letters from Germany, Holland, Switzerland, Italy and the battlefields of Belgium and France.



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Leon Sametini, distinguished violinist, pedagog and teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to violin study. Teachers and students may address Mr. Sametini at 830 Orchestra Building, Chicago. Mr. Sametini's time is so well occupied at the Chicago Musical College that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—Do you consider it an advantage to use a rubber grip on the bow for the thumb? S. B. R.

A.—A rubber grip, especially a large one, is in my opinion, not an advantage. While it makes the point of the bow seem

a little lighter, it is decidedly more difficult to manipulate the bow when playing near the frog. It also makes the bouncing bow too heavy and consequently the tone quality suffers.

Q.—Will you suggest a way for crossing more than one string without hearing the string or strings in between? T. L.

A.—When crossing the strings, it is necessary at the end of the stroke first to drop or raise the arm and bow to the string on which the next note is played before one plays or attacks the next note. There are many exercises written for this particular bowing, as for example Kreutzer Study Number 7. It is advisable to practise this study at different parts of the bow, not only starting the study up-bow but also down-bow in order to get full command over this bowing.

Q.—Which book of exercises for double stops would you recommend? C. S. W.

A.—There are innumerable books written on this subject. It greatly depends on how far the violinist is advanced. One of the most up-to-date and latest books on double stopping

has been written lately by Prof. Felice Togni, and published by Maurice Senart, Paris.

Q.—Lately I have been studying the G minor concerto by Bruch and have encountered great difficulty in playing the second part (G flat major) of the Adagio in tune. It always sounds too sharp when I play it with the piano accompaniment. Is there some way which you could suggest of overcoming this difficulty? M. G.

A.—Try to think this melody in the key of F sharp major instead of G flat major. If you start the first note, B flat, in the third position with the second finger, it would change the B flat to A sharp with the second finger and consequently you would not think of the third position any more but of the second position, which places your hand in a lower position. Try to do this during the whole melody and I am sure that this change will solve your problem.

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The Clavier Orchestra contains the following players: Webster Aitken, Allene Chaudet, Rosa Cooper, Frances Dodge, Enice Abernethy Downey, Margaret K. Duncan, Sally Gardman, Ida Hill, Fay Kastner, Alexander Koslakoff, Vera Kosloff, David Klatzkin, Marguerite Le Grand, Frances Mae Martin, Raymond McFeeers, Claire Mellorino, Marcia Obuchon, Dorothy Robinson, Hennion Robinson, Celeste Nellis Ryus, Oscar Rasbach, Ida Selby Donnell, Violet Stallcup, Louis Van Zaghi, Julia de Zuniga.

The concert, one of the greatest artistic and financial successes in the Hollywood Bowl, also includes offerings by Calmon Lubovski, playing Symphony Espagnole by Lalo; Norma Gould Dancers, in an interpretation of Tschaikowsky's Flower Waltz from the Nutcracker Suite; Corleen Wells, soprano, and Adolf Tandler's own Little Symphony.

Balokovic Solidly Booked

Zlatko Balokovic, Jugoslav violinist, in spite of a solidly booked tour of forty-four concerts throughout Europe, manages to snatch a few moments here and there for recreation which provides him with much local color. While



ZLATKO BALOKOVIC

in Holland, on board a Dutch boyer owned by Count von Bylandt.

in Copenhagen Mr. and Mrs. Balokovic spent some time yachting with Count von Bylandt and also paid a few visits to the local markets which have preserved the old Dutch atmosphere. Also in Holland Mr. Balokovic acquired an old painting which is purported to be by Rembrandt or one of his best pupils. At the conclusion of his European and American tours this season Mr. and Mrs. Balokovic intend to take a boat trip on an old Dutch "Colier" boat, which will take them through the rivers and canals of Holland, Belgium and France and will come out in the Mediterranean.

Ansermet a Busy "Guest"

Ernest Ansermet, permanent conductor of the Orchestre Romand at Geneva, is going to have a busy season as guest conductor. He is engaged for concerts in Paris, Brussels and London, where the Philharmonic Society has entrusted him with the first performance of W. T. Walton's Sinfonia Concertante for orchestra and piano; for the British Broadcasting Company; for three concerts at Leningrad, and one each at Moscow, Odessa, Kiev and Charkow. Recently he achieved an unusual success at a concert of the Winterthur Musikkollegium, which now boasts the finest orchestra in Switzerland, due to the unwavering efforts of Hermann Scherchen who, during the last five years has reorganized it. Ansermet is one of the foremost conductors of French and Russian music, especially Stravinsky's works of which he always gives model performances.

H. W. D.

Emily Roosevelt a Betty Tilloston Artist

Emily Roosevelt, dramatic soprano, and one of the group of Betty Tilloston artists, will appear in Hartford and Stamford, Conn., and in Providence, R. I., during December,

and in New York, Chicago, and Bristol, Conn., later in the season. In a recent letter from Mrs. M. R. Hall, director of the national board of the Rhode Island Federation of Women's Clubs, Mrs. Hall wrote: "There has been no artist here of whom I have heard so many expressions of delight." Miss Roosevelt also made a fine impression last year at the Springfield Music Festival.

La Forge-Berumen Studio Notes

The first of a series of La Forge-Berumen concerts was given in Aeolian Hall on October 26. The Duo-Art piano opened the program, reproducing Ernesto Berumen's beautiful rendition of Malaguena by Albeniz. Frances Fattmann, dramatic soprano, followed with a group of French songs and the impressive Hills by her teacher, Frank La Forge. The quality of Miss Fattmann's voice is of much beauty and her use of it gives evidence of careful training. Myrtle Alcorn's accompaniments were artistic and followed the moods of the singer. Emilie Goetz, pianist, played Romance by Arnold and Blue Danube Waltz by Strauss-Schulz-Evler. Well grounded technique and fine rhythm were prominent in Miss Goetz's renditions. Marianne Dozier, contralto, revealed a delightful voice and much temperament in a group of Italian songs, for which Grace Marshall was at the piano, giving excellent support. Helen Schafmeister played with verve and brilliancy two numbers with the Duo-Art piano. Miss Fattmann and Miss Dozier appeared a second time, each singing an aria. Similar concerts will be given by the studios the last Wednesday evening of each month throughout the season.

A group of artist-pupils from the studios gave a delightful program at the Bowery Mission on October 25 before an enthusiastic audience. Artistry and excellent tone production were two characteristics evident in the playing of the evening. Those taking part in the program were: Agnes Strauss, Jeanne Winchester and Norma Bleakley, sopranos; Eleanor Edson and Elizabeth Andres, contraltos, and Ellsworth Bell, tenor.

More About Edward Johnson

These days, Edward Johnson, of the Metropolitan Opera Company, is more than "doubling in brass," as the saying goes. Recently the Toronto Star's ten questions on "How much do you know?" were headed with the question: "What Canadian tenor has achieved fame at the Metropolitan Opera, New York?" And the answer was, Edward Johnson. The September 3 issue of Collier's Weekly, which contained an interview with Mr. Johnson, included in the special "Do you remember what you read" column: "Who, according to John McCormack, is the best all around tenor in the world? Edward Johnson." The interview, "In By the Back-door" by John B. Kennedy, told of an interesting experience with Benito Mussolini, when the tenor, as a would-be guide, without knowing his identity, showed Mr. Mussolini through the home of Columbus. Mr. Kennedy finished the interview with the following observation: "In a nutshell, living up to the reputation of being the best all-around tenor means hard work, constant dieting and athletics," and quotes the artist in question as saying: "An operatic tenor should be able to run a hundred yards in eleven seconds. . . . The first ten languages and the first dozen parts are the hardest!" This to cheer the struggling aspirant!

Parsons Associated Studios Active

An active schedule has been planned for this season by the Parsons Associated Studios, Anne C. Parsons, director, at Rochester, N. Y. Courses which culminate in credits from New York and Washington universities are offered to intermediate and advanced students, and special stress is placed in the school upon physical exercises which develop the hands and arms for technical proficiency and for artistic performance. Many opportunities are given students to appear in public in musicals under the auspices of churches, clubs and other organizations of Rochester and its environs.

In October, representatives from the Rochester, Charlotte and Nunda branches of the Studios met in the Central Studios at Rochester for a musical program, which was followed by a demonstration of theoretical methods for junior pupils. On November 4 and 5, teachers and advanced students who have studied with Miss Parsons appeared in piano solos and duets at the opening of the new Presbyterian Home for the Aged in Rochester. Mabel Perry, contralto, also assisted on the program.

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BOSTON

(Continued from page 23)

RAYMOND HAVENS

Raymond Havens, pianist, is an artist of discernment, as was proven at his Jordan Hall recital. Mr. Havens always gives pleasure. To begin with, his program avoided the hackneyed without sacrificing musical value. A rondo in A minor by Mozart, the arrangement by Franz of Bach's C minor suite for the lute and Chopin's B minor scherzo made up his initial group. For his middle group Mr. Havens chose pieces by Liapounoff and Albeniz, and two interesting items by Debussy hitherto unheard in Boston—Le Sommeil de Lear and Lindaraja, unmistakably Debussy in conception and timbre, but not the French master at his best. A final section contained, for show pieces, Liszt's transcription of Chopin's Maiden's Wish and Tausig's arrangement of Schubert's Marche Militaire. To his performance of this program Mr. Havens brought that incisive rhythm, fine sense of style and broad palette of color gradations that distinguish his playing. His audience was not only cordial—it was most enthusiastic throughout the afternoon.

EVA STARK

Eva Stark, girl violinist from the studio of Mr. Kassman, who was in turn a pupil of Auer and at present one of the first violins of the Boston Symphony Orchestra, gave her recital likewise at Jordan Hall. With the admirable assistance of Nikolai Slonimsky, accompanist, Miss Stark played a Debussy sonata, a suite by Sinding, and Vieuxtemps' concerto in F sharp minor; also pieces from Tschaikowsky, Milhaud, Gluck, Paganini, Bach and Sarasate. Miss Stark renewed and deepened the excellent impression that she made at her début recital here last season. Her playing reflects favorably on the sound instruction that she has had. Her technic is already adequate to the most exacting music, her tone is of fine quality without being too robust, her phrasing reveals a sensitive regard for musical structure. With further experience she bids fair to become an artist that should rank high. Miss Stark was vigorously applauded.

MEMORIAL CONCERT FOR CHARLES BENNETT

In memory of Charles Bennett, of the faculty of the New England Conservatory of Music, who died in April, 1927, a concert was given in Jordan Hall on November 4. Rev. Henry Knox Sherrill, rector of Trinity Church, in whose choir Mr. Bennett was for many years a baritone soloist, delivered a memorial address in which the Christian life of this well-loved vocalist was emphasized. The progress included a group of Mr. Bennett's own songs sung by several of his pupils; the Agnus Dei for chorus and organ by his colleague, Wallace Goodrich, having as soloist Mr. Goodrich and Homer Humphrey, organist; David Blair McClosky, baritone; Ruth Culbertson, pianoforte; Margaret Clark, violin, and Harriet Curtis, violoncello. A chorus composed of members of the faculty, students and others of Mr. Bennett's personal friends sang the Heinrich Schubert Motet "Blessed are the dead who die in the Lord." Other numbers were the César Frank Priere for organ, and Arensky's Elegia from the Trio in D minor for pianoforte, violin and violoncello.

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NEW ENGLAND CONSERVATORY NOTES

The vigor with which composition is pursued by graduates of the New England Conservatory of Music was shown in a concert complimentary to the alumni association and its friends in Jordan Hall. The program consisted entirely of works by alumni. Many of the composer were recent graduates.

The concert was opened by a presentation of a Sonata for Pianoforte and Organ by Joseph F. Wagner, director of the Civic Symphony Orchestra of Boston, the composer acting as pianist and Harold Schwab, '22, as organist. Songs by Raymond Robinson, '12, organist of King's Chapel, Boston, and Douglas Kenney of the Conservatory faculty, were sung by William Simmons, the composers accompanying.

A string quartet, prelude and fugue, by Grace May Stutman, '22, secretary of the Alumni association, was performed by Josephine Durrell, '11, Ione Coy, '23, Margaret Clark, '25, and Ora Larhardt, '16. A flute and pianoforte "Nacre" by John Vincent, '27, had as soloist Harold Schwab and George Madsen.

Three of the pianoforte compositions of Charles Dennee, '83, president of the association, were played by his pupil Elizabeth Travis, '25, winner of the Mason & Hamlin prize in her year.

By Arthur Shepherd, '96, assistant conductor of the Cleveland Symphony Orchestra, a Triptych for High Voice and String Quartet was given with Rulon Robison, '17, as tenor soloist. The concert ended with an Organ Finals in C Major, by Homer Humphrey, of the faculty, organist of the Second Church, the composer at the organ. J. C.

Another Castelle Pupil Contest Winner

Following in the footsteps of Hilda Burke, dramatic soprano of Baltimore, who has been several times a prize and contest winner, comes Elsie Hurley, lyric soprano of Baltimore, also a pupil of Mr. Castelle, vocal instructor at the Peabody Institute of Music in that city. Miss Hurley is victor for her city in the first of a series of elimination contests now being conducted by the Atwater-Kent Radio Corporation, the purpose of which is to select a popular young artist for radio broadcasting. Miss Hurley was chosen by a group of fifty judges. She is the possessor of a sprightly and winsome personality in addition to a lovely voice, and should she be fortunate enough to win the final contest, would receive a substantial monetary reward in addition to a large number of broadcasting engagements.

Other students of Mr. Castelle are filling engagements in various cities, and winning splendid success. One of these is Thomas Mengert, baritone, who has recently been engaged by the Shuberts to sing in the musical version of the Squaw Man in New York City. Robert Wiedefeld, baritone, is singing at the Eastman Theater in Rochester, N. Y., and Paul Nachlas, tenor, is singing with T. Arthur Smith's Washington Light Opera Company. Besides these, Elsie Hurley, Henrietta Kern, and a chorus composed of Castelle students have been appearing successfully at the Stanley Theater in Baltimore, where they were a special attraction at the opening of that amusement house several weeks ago.

Curtis Institute Notes

Two governments have given recognition to the aims and purposes of the Curtis Institute of Music by subsidizing young music students to continue their studies there. Angelica Morales, pianist, is the recipient of a subsidy from the Mexican government to enable her to study with Josef Hofmann. Georges Bolet, pianist, age fifteen, was sent to Philadelphia by the Cuban government to take the entrance examinations in September. Upon his being granted a scholarship to study with Mr. Hofmann, an appropriation was voted to enable him to live in Philadelphia.

Josephine Jirak, contralto, a student of Mme. Sembrich at the Institute, gave a recital in Kansas City, Kans., before returning to Philadelphia this fall. Her program included arias from Gioconda and Samson et Dalila, and songs by Schubert, Brahms and Handel. Elizabeth Howe Montgomery, a student of David Saperton, has been engaged as accompanist by Nina Koshetz, soprano, who begins an extended tour in January. Wilbur W. Evans, a student of Emilio de Gogorza, was winner of the Atwater Kent national radio audition in the Philadelphia district, and will

be one of ten singers selected from the entire country to compete for the grand prize in New York in December.

Alliance Symphony Orchestra Seeks Players

There are vacancies in the cello and viola sections of the Alliance Symphony Orchestra, which is maintained by the Educational Alliance and conducted by Alexander Bloch. The body, which is strictly amateur, meets at 10:30 every Sunday morning in the Alliance building at East Broadway and Jefferson Street. Good amateurs who desire to join the orchestra are welcome at the place and time mentioned.

Alexandre Tcherepnine Active in Europe

Alexandre Tcherepnine, pianist and composer, son of Nicholas Tcherepnine, is much in evidence on the concert platforms of Europe. The Concert Colonne played his Symphonie (which was composed in this country during the past summer) under the direction of Gabriel Pierne in Paris. Within the near future he will assist as pianist in a program in Paris that will be devoted entirely to his works. Other soloists for this concert will be Pierre Fournier, cellist, and Mary McCormick, soprano. For December, he has been scheduled for his annual recital in London, where he will give a program composed entirely of his own compositions. He will later appear in London in an ensemble program of his works. His annual concert in Paris has been booked for December 20.

In January, Mr. Tcherepnine's interests will shift to Weimar, where his modernistic opera, *O! O!*, will have its premiere performance in the famed old opera house. This performance will be followed by a concert tour through Germany and Austria, and in early March he will go to Rome for a concert in which his compositions will be presented before coming to America to play more extensively than his previous brief visits have permitted him to do.

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November 24, 1927

PHILADELPHIA, PA.

PHILADELPHIA, PA.—The Philadelphia Orchestra, under the direction of Fritz Reiner as guest conductor, presented a varied program on November 4 and 5. Opening with the Handel Fireworks Music, beautifully done, an interesting contrast was afforded by the playing of Stravinsky's Fireworks, immediately following. Both numbers have been heard many times before, but never, as then, in succession—a clever bit of program planning, which made the respective virtues of each strongly marked. The Gavotte from Idomeneo by Mozart was an exquisite bit of beauty following the two conflagrations. Mr. Reiner's reading of it was delightful. Scherzo by Aaron Copland received its first performance at these concerts. It is eminently modern in treatment, being based upon a monotonous rhythmic figure, and although no doubt very cleverly handled and interesting, as a type, it holds little of real beauty. The audience received it well and accorded the composer, who was present, quite a measure of applause. Following the intermission Mr. Reiner gave a superb reading of the Haydn Symphony No. 8 in B flat major. The Adagio cantabile and Menuetto stood out as especially beautiful. It afforded unalloyed pleasure to the audience, judging by the manifestation at its close. For the closing number, Mr. Reiner had selected the overture, Euryanthe, by Weber, to which he gave an individual and astonishingly fascinating reading. Although this overture has been heard many times, this performance brought out hitherto unnoticed details and met with spontaneous applause at the end.

On November 7, in the Academy of Music, a larger Philadelphia audience than has welcomed it to the city for years, had the pleasure of listening to the Philharmonic Society of New York, in the first of a series of five concerts to be given in Philadelphia this season. Under the leadership of Willem Mengelberg, the orchestra presented a fine program in an excellent manner. The concert opened with the Vivaldi

Concerto Grosso in A minor arranged by Sam Franko, in which the concertmaster, Scipione Guidi, with his companion at the first desk, Hans Lange, played the solo violin parts in beautiful tone and fine proportioning in the polyphonic rendering. The entire interpretation was excellent. De Falla's Symphonic Impressions of Nights in the Gardens of Spain formed the second number, which is quite modern in treatment, though full of beautiful melody. It is rich in color by means of its marvellous tonal distributions among the various instruments, and strongly rhythmical in that very color distribution. In the scoring, the piano is used as the principal instrument of the orchestra, but not as a solo instrument, therefore needing careful handling. Here E. Robert Schmitz displayed remarkable artistic discernment as well as great technical facility in connection with which may be mentioned the unusual and effectual tonal blending and a noticeably fine and delicate staccato. Under his hands the piano seemed more than one instrument of percussion. The audience showed its pleasure by recalling Mr. Schmitz many times. After the intermission, Mr. Mengelberg gave a beautiful reading of the great C minor symphony of Brahms. The indefinable beauty of the themes in the Andante could scarcely have had a clearer and more telling manifestation. The last movement, too, was splendid and well deserved the many recalls to conductor and men in which the audience gave recognition of its evident enjoyment.

The first in the series of Monday Morning Musicales was held in the ballroom of the Penn Athletic Club, when two splendid artists were the soloists—Beatrice Harrison, cellist, and Mabel Garrison, soprano. Miss Harrison opened the program with Adagio, and Allegro by Nardini, harmonized by Joseph Salmon. They were beautifully done, as was also the young English cellist's marvellous playing of the Hungarian Sonata by Kodaly (by special request). This sonata, for cello alone, must use every known (and some unknown) resource at the command of a cellist. Miss Harrison explained beforehand that it was the only case where the two lower strings had to be tuned down half a tone. It was certainly a masterly performance of an exceedingly difficult composition, and was received enthusiastically by the audience. Later Miss Harrison played three delightful Irish airs arranged by Herbert Hughes. Margaret Mary Harrison provided sympathetic accompaniments. Miss Garrison sang the difficult Bell Song from Lakme by Delibes as her first number. Her intonation was splendid and the quality of her voice delightful. Of later numbers by Vuillermez, Ravel, Granados, Massenet and Sadero, two—Jardin D'Amour and I Battitori Di Grano—were especially pleasing to the audience. The final group, containing songs by Franklin Riker, Kathleen Manning, Cyril Scott, Frank LaForge and Amy Worth, further revealed this charming soprano's vocal accomplishments. Estrellita had to be repeated, and an encore was demanded at the close. George Siemon, who accompanied entirely without notes, proved his skill and entire accord with the singer.

The Philadelphia Music Club, of which Mrs. Edwin A. Watrous is president, held its opening meeting of the season in the ballroom of the Bellevue-Stratford, when a pleasing program was presented by the following young artists-members: The Lyric Trio (consisting of Ernestine Bacon, soprano; Florence I. Haenle, violinist; and Dorothy B. Power, harpist); Fred Homer, baritone; Dorothy Goldsmith Netter, pianist; Cecelia Bonawitz Kane, violinist; Arba Pennington Lechler, soprano; and Effie Irene Hubbard, cellist. The accompanists were Eloise Roberts, Rosetta Samuel French, and Arthur E. Hice. The program was preceded by a little speech of welcome, given by the president.

The performance of La Traviata by the Philadelphia Grand Opera Company was the occasion of the debut of Fanny Cole as Violetta, who certainly portrayed the part admirably, both dramatically and vocally. Except for a marked tremolo, Miss Cole's voice is of beautiful quality and wide range,

while her acting was splendid. Another advent of interest was that of Robert Steel in the role of Germont. His voice is rich and powerful and he uses it with ease and the assurance of fine training. Ivan Velikanoff made a very personable Alfredo, and exhibited a voice of good quality. His acting was also convincing. The other parts were well taken by Mary Knapp, Marie Zara, Alessandro Angelucci, Frederick Millar, Robert McDougal, Charles Hagey, Ida Cash and Maria Pielichowski. The banquet scene was beautifully staged, and the costumes were striking. Fulgenzio Guerrieri, as conductor, deserves much praise. M. M. C.

Ann Arbor Faculty Members Active

Faculty members of the University School of Music, Ann Arbor, Mich., are often called upon for appearances in many parts of the country as concert artists, and to make addresses before musical gatherings. Two of them thus engaged recently were Joseph E. Maddy, head of the public school music department, and Maud Okkelberg, of the piano faculty. Mr. Maddy addressed the Indiana Association of Music Merchants at Indianapolis on October 11. The following week he addressed the New York City Music Round, and on October 19 he addressed the students of the Music Education Department of Teachers College, Columbia University. On October 21 he spoke before the Kentucky Society for Better Music at Louisville on the subject, Enriching Human Life Through Music, and later in the same month addressed the music teachers of the State of Michigan at Detroit. On November 4 he addressed the Ohio State Teachers' Association at Cleveland.

Mrs. Okkelberg recently appeared in recital at the Herron Art Institute in Indianapolis, and on October 9 she appeared in Jackson, Mich.

Arthur Kraft Fulfilling Many Engagements

Arthur Kraft, tenor, appeared at Lewisburg, Pa., on October 24, in one of the concerts of the Bucknell University Entertainment Course. Featured on the program, which opened with a Beethoven song and contained a group of old airs from Italy, France, Germany and England, a group of German songs, and a group of modern songs in English, was a song entitled Garden, by Spier, which is still in manuscript and dedicated to Mr. Kraft. On November 1 the tenor gave a joint concert with Doris Doe, contralto, under the auspices of the Board of Education of Atlantic City.

This month is proving a busy one for Mr. Kraft, as he is scheduled for twelve additional concerts before December 1. Mr. Kraft will be in the west during February and in the south during March. He has also been reengaged to sing Bach's St. Matthew's Passion in New York, Cleveland and Pittsburgh.

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Gabrilowitsch, Ossip
Gans, Rudolf
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Glazunov, A.
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"Ask Danise to say something for the press and he'll ask why journals expect something witty or funny. He'll add that it never gives rise to anything serious. As he explains that whatever he has had to say has long ago been said I draw the likeable baritone of the Metropolitan. Business-like he takes the crayon from my hand and writes a laconic "O. K.—G. Danise" on the finished original on my easel. "There you are,—I must go and get made up," he says. Later he is on the Metropolitan stage as Charles Gerard in *Andrea Chenier*. How expertly he achieves make-up art! How much a caricature of Danise as he is differs from Danise in character! There's a tribute! As the servant-revolutionist he stirs an audience with his 'Find me this lovely maid that I adore; I pray you search, explore; * * * We join in the prolonged applause.'—MAURO GONZALEZ."

